INFLUENCE OF SOCIAL MEDIA ON PERSONAL BRANDING OF SELECTED GOSPEL MUSICIANS IN NAIROBI

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AUGUST 2019

DECLARATION

Declaration by the Candidate

I declare that this thesis is my original work and to the best of my knowledge has never been presented for a masters' degree award in any other university.

…… ……

Agnes A. Ochieng' Date

MACSNRB718518

Declaration by supervisors

This thesis has been submitted for examination with our approval as University Supervisors.

This thesis has been submitted for examination with our approval as University Supervisors.

…… ……

Dr. Winnie Ndeta Date

St. Paul's University

…… ……

Dr. John Ndavula Date

St. Paul's University

DEDICATION

To my family.

To all the hardworking gospel musicians who are continuously striving to make a difference in the music industry and touching lives with their songs.

ACKNOWLEDGEMENT

My heartfelt gratitude goes to the God Almighty for enabling me carry out this study. It is by His grace that I have come this far. I am indebted to many people whose tremendous input and contribution facilitated the completion of this thesis. I thank my supervisors Dr. John Ndavula and Dr. Winnie Ndeta for their commitment in offering guidance throughout this research process, and their devotion from the start all through to the finish of this thesis. Their competence, knowledge and expertise in research have contributed to the success of this work. Their sacrifice, availability, and valuable contribution towards this work have been astounding.

A special thank you goes to my family for their belief in me, financial support, encouragement and their prayers without which I would not have made it this far. I also wish to thank the Gospel musicians who took part in this study. They created time to participate in the interviews and their contribution to this work goes a long way in helping the industry as a whole understand the subject of branding and social media.

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DEFINITION OF TERMS

Social Media

Social media is defined as online based networking sites that are used for communication amongst people and corporates in order to achieve branding objectives. For example Facebook and Instagram

Personal Branding

This study defines personal branding as those values, reputation, behavior, skills, content, dressing; generally everything a person does to affect public perception about them.

Gospel Musicians

One who writes and performs Christian based music for public consumption.

Influence

Is the capacity to have an effect on character, behaviour and or development of someone.

Fan page

Is an online promotional tool on Facebook where musicians and their publics get to interact.

Forms of social media

Is a type kind, classification, category, genre, style; or variety of something.

Factors

These are circumstances, facts, or influences that contributes to a result.

Effectiveness

Is the degree to which something is successful in producing a desired result; or the degree to which a desired objective is being achieved.

ABSTRACT

The study sought to investigate the influence of social media on personal branding of Gospel Musicians in Nairobi. Four objectives guided the study; (i) to establish the forms of social media used for personal branding by Gospel musicians in Nairobi, (ii) to identify the factors influencing the use of social media for personal branding by Gospel musicians in Nairobi, (iii) to evaluate the extent to which social media is used for personal branding by Gospel musicians in Nairobi and (iv) to measure the effectiveness of social media use for personal branding by Gospel musicians in Nairobi. Two theories were used to guide the study. These are "the self-presentation theory" by Goffman (1956) and "the perception and visual communication theory" by Barry (2002). Mixed methods research design was adopted where both qualitative and quantitative approaches were be used. The target population was Gospel musicians who topped the charts in the music industry in the year 2018 in Kenya as provided by the Performers Rights Society of Kenya. A total of 1280 posts and interactions were retrieved, and studied. Interviews and content analysis schedules were used for data collection. The quantitative data obtained from the content analysis was analysed using frequencies, proportions, percentages and descriptive statistics while qualitative data obtained from interviews was transcribed and divided into meaningful analytical units which were coded for content analysis. The findings were that different forms of social media offer different options with regard to personal branding. Some social media platforms could offer more effective options over others. The pressure of the music industry pushes the Gospel musicians to outsource social media managers to run their social media pages. Factors that influence the choice of a platform for personal branding include computer literacy, access to smart phones, internet connectivity, internet speeds, target audience, popularity of the platform and the material prepared for release to the audience. Recommendations were that Gospel musicians hire personal branding professionals to increase their brand equities and fan base, establish e-commerce options that would enable them translate their social media fan base into music sales, establish commercial clientele that aligns to their personal brand with a view of growing their financial strength. Further research is suggested on the impact of social media on brand equity and financial performance and on the challenges faced by the musicians on the adoption of social media platforms for personal branding

CHAPTER ONE

INTRODUCTION

The rise of social media has reshaped the communication culture and created new online environments that offer various opportunities Ndavula (2018). Social media has changed the financial, technical, societal and social environments within which people operate. The growth of social media is seen to have increased the pressure of changing strategies to more up-to-date ones in order to accommodate the new communication culture (Vilander, 2017). The author further discusses that the growing online communication culture is intensely reshaping the business model of the music industry. The new digilatised environments have enabled ordinary people who once were only part of the audience, have now become producers and distributors of content themselves.

1.1 Background of the study

The past decade has registered an influx in the use and popularity of social media (Brems, Temmerman, Graham & Broersma, 2017). Social networks such as Facebook and Instagram are increasingly embedded into the structures and processes of day to day communication both in corporate organizations and among individuals. These platforms have given individuals like Gospel musicians opportunities to become entrepreneurs who can brand themselves and get a favourable environment for designing an appealing image of themselves (Brems et al., (2017).

Boyd and Ellison (2007) posit that the birth of social media can be dated back to 2004 when Facebook was launched. The authors termed the season a dawn of new error in social networking and marketing for both corporate and individuals. They looked at the rise of social media as a big opportunity for marketers even though that aspect of marketing was not clear to the public. Kavutha (2018) reports that there are 2.7 billion active people on social media and 2.5 billion of

them are using mobile phones to access social media. According to Kavutha, people are increasingly spending more time and other resources on social media interacting with friends' posting photos, videos and messages on Facebook, Instagram and other platforms.

Social media has grown and has remodeled the culture of communication and new digital environment that offer numerous new opportunities have been created. A study conducted by Vilander (2007) reveals that the conventional media is faced with the challenge of the masses who have become their own content producers and distributors. McDonald (2018) considers social networks to be a big deal for musicians and if managed well social media accounts can launch music careers of respective musicians. Kavutha (2018) posits that being a celebrity and in this case a musician in the 21st century with the ever-evolving technology and communication infrastructure, it is likely that the social media influence is paramount to maintaining one's status and image. The fans wants to know what their celebrity is doing, where they are doing it and who they are doing it with without care of privacy preferences.

Branding has also been a subject of interest for a good number of academics as well as practitioners as early as 1964. Branding is very important not just to organizations but to individuals in professional fields and their consumers because it can help them save on time and effort associated with processes of information search regarding the benefits of a brand (Awad and Fatah, 2015). The concept of personal branding was first introduced by Tom Peter (1997). He acknowledged that identity is created by the person's skills, personality traits and other features that will make him different from others.

Gospel music or Christian music as it is sometimes referred to, has been in existence since the Bible times. The Bible records several instances where God commanded His people to sing praises to Him during war and during worship (2 Chronicles 20: 21). There are several songs

written and sang by various musicians in the Bible, both in the old and new testament. The gospel musicians mentioned in the Bible includes David, who was referred to as the Psalmist and wrote several songs as recorded in the book of Psalms; Miriam the sister of Moses was also a great singer who led worshipers in songs. There were also several skillful singing groups consisting of men and women found in Israel as recorded in the Bible (1 Chronicles 25:7, Ezra 2: 65 and Nehemiah 12: 31 New International Version).

The Recording Industry Association of America (RIAA) records that the contemporary gospel music industry has its roots in the late 1960s and early 1970s through a Christian movement then known as the Jesus movement. The movement produced several bands in a very short period which was quickly followed by Christian recording labels such as songbird records, Priority records amongst others. By the 1980s the industry was maturing and transforming into a multimillion dollar enterprise. The Gospel musicians like Amy Grant, Ron Kenoly and Sandi Patti had begun saturating the industry and had gained influence in the industry each playing significant roles in the development of the industry Glazier (2016). A report filed by Gospel Music Association in 2015 states that there is a global significant growth and Gospel musicians are creating Unique, powerful music and finding innovative ways to tell their stories (Patilo, 2015).

The Kenyan gospel music remains the most popular genre of music in Kenya hence Gospel musicians top the list of the most famous as well as the richest music artists in general. The industry has seen old gospel artists making a comeback as well as new musicians being discovered (Answers Africa, 2018). A report by Mdundo (2016) an online platform distributing music on behalf of Kenyan musicians reveals that a number of gospel musicians have landed on jobs as brand ambassadors for various products because of their distinct brands in the industry.

For instance Kambua a Gospel musician based in Nairobi signed a deal with Darling Company as their brand ambassador. The company CEO stated reasons for their choice as "her charming nature and ability to produce and maintain uplifting music". Alai (2012) also reports that Daddy Owen signed a deal with Airtel Kenya as their brand ambassador in 2012. Mr. Shivan Bhargava the Airtel CEO cited Daddy Owen as being "consistent with the company's brand policy of leading in industry innovation and creating delightful and locally relevant brand experiences for Kenyans." These examples show that a musician's brand plays a key role in their market positioning not just for personal growth but also in the corporate world.

Personal branding has been majorly perceived as a means to gain professional growth or sustain popularity (Tarnovskaya, 2017). The author further adds that personal branding has traditionally been the domain of celebrities, politicians or professionals who strive to succeed in their careers. Introduction of the internet and the rise of social media have however seen personal branding evolve into great ideas not exclusive to professionals but also to celebrities. Social media has enabled personal branding to take a new form in which people brand themselves through the content that they share on their personalized profiles (Tarnovskaya, 2017).

According to Benjamin, Guillaume and Sasaki (2017) people are brands just as much as products like Nike or Coke, therefore such as a product or a service, individuals are able to differentiate themselves and commercialize their personal brand in order to stand out from the crowd. Personal Branding is therefore becoming more and more important part of many music artists in Kenya and all over the world. It is an invasive trend which has wheeled into an instrument that is largely dependent on communication as a whole. The idea of personalization and the various ways in which individuals present themselves go back to the very dawn of humanity. People

have always used a rich range of techniques, either knowingly or unknowingly, so as to leave a lasting (positive) impression on others (Rein Kotler & Stoller, 2006).

In 2008, President Barack Obama was named Advertising Age's Marketer of the year because of how he built his personal brand on social media. Zavattaro (2010), states how Obama skillfully laid out a strategy to achieve brand recognition. He explains that Obama's campaign team coordinated images, symbols and the message consistently when building his brand which led to his successful election.

Ward (2016) identifies Madonna as another celebrity who have successfully branded themselves over the years using social media and other medium to remain relevant in the industry. According to Ward everyone of Madonna's music album is a different version of Madonna, from her style of music to her fashion of dressing and to her looks which has changed so many times over the years. According to Ward Madonna has always left her fans guessing what next and this has been her secret to a long and successful career as a musician and actor.

In the African scene, Onyeka Onwenu who started off as a secular musician back in the 1980s, rebranded herself years later to go into Gospel music. Later on in her career as a Gospel musician she took to the social media to communicate her new brand from which she gains support and good following. She has continued to win the hearts of her audience by always producing different and relevant content such as health, mutual coexistence, respect for women and children (Nwaeze, 2018).

In Kenya, a number of celebrities have branded and rebranded themselves for the market. Among them is *Bamzigi* (official names Harrison Muniu) a secular rapper who rebranded himself 4 years ago. In reference to a story published on the Pulse newsletter in 2015, after years

of struggles in the music industry and personal life the musician redefined his course and came into the music scene with new Kenyan styles of music like *Afro p*op, K*apuka, Electronic Dance Music* and *Dancehall reggae* which have won the hearts of both local and international audience. According to Pulse, he has maximized on social media as a channel to sell himself constantly communicating his brand. His music is now more popular internationally than in the local market (Pulse, 2015). Size 8 reborn (officially known as Linet Munyali) has had to brand herself after leaving the secular world of music to join Gospel music. The female Gospel musician had to change her artist name from Size 8 to size 8 reborn. She also changed her dressing and according to Standard Newspaper article, she is now one of the well-dressed Gospel Musicians in Kenya. Her image has earned her a new job as a brand ambassador for Softcare Diapers (Monicah, 2018).

In the recent past, the Gospel music industry in Kenya has faced challenges related to reputation and general image. In an article titled "What ails the Kenyan Gospel ministry?" Pastor Musyimi of Mamlaka Hill chapel points out various problems with the Gospel musicians in Nairobi. To begin with, he points out that Gospel musicians today suffers a serious decline in the quality of the Gospel music. Secondly, some musicians lack of understanding of what the gospel is and therefore do not take it with seriousness it deserves (Musyimi, 2018). The industry has also been criticized for lack of professionalism and producing bad content music that does not qualify to be Gospel (Kejitan, 2019). Kejitan also expresses the disappointment of media houses, presenters and Disk Jockeys (DJs) over the bad content music that is currently being produced by Kenyan musicians. He further asserts that unless Kenyan musicians change their work ethics, foreign music will continue to dominate the local media.

In a more recent case, some male Gospel musicians have been mentioned in scandals that are against the Christian faith. Ouma (2019) reports that "Kenya's Gospel industry is a disaster waiting to happen and is unfolding one scandal after another". This scandal that trended on most of the social media platforms such as Facebook, Instagram, Twitter and YouTube left many people with a lot of question marks about the Gospel industry. The industry is currently tainted with a web of deceit, immoral behaviors and controversial lifestyle that has tarnished the image and reputation of the Gospel music industry. Ouma admits that not all Gospel musicians in the industry have deserted their purpose, there are some who have remained faithful Christians who continue to impact others positively.

1.2 Problem Statement

The Gospel music industry is fast growing and is therefore faced with stiff competition hence the need for Gospel artists to gain a competitive advantage. According to Glazier, (2016) musicians are some of the most followed people worldwide on social media, meaning that musicians have an audience that is ready to consume social media content. In Kenya, Gospel music remains the most preferred genre of music due to the message they carry and values they pass on to their listeners, thus many Gospel musicians have made it to top charts every year (Answers Africa, 2018). For this reason the musicians have become role models to many in the society as well as targets for corporate branding. In the recent past a number of corporate organizations have signed up Gospel musicians as brand ambassadors driving their product campaigns both locally and internationally. For instance Airtel Company, Proctor and Gamble, Darling, Soft care amongst others. For these reasons and many more there is therefore need for the Gospel musicians to grow and maintain positive public image in order to keep up with the expectations of the industry and public at large.

However in the recent past, there has been inconsistency between what is expected from the Gospel Musicians and what they portray in the public. Kejitan (2019) posits that Kenyan musicians in general have one problem that is branding. The author recognizes that these musicians have talent but lacks a good image around them, to keep them visible and maintain relevance in the overcrowded industry. They are very unprofessional and need to improve on their work ethics. The church has also expressed their disappointment at the Gospel musicians citing problems such as decline in content, lack of understanding of what Gospel is, loss of focus, indecent dressing and lack of seriousness when it comes to the Gospel. Social media has emerged as a powerful tool that can help Gospel musicians to establish that personal identity, build their image, and stand out in their industry. It is not however known to what extent Gospel musicians are using the social media platform for personal branding in Kenya. The purpose of this study, therefore, was to establish the extent to which Gospel musicians in Kenya are utilizing social media for personal branding.

1.3 Research Objectives

1.3.1 General Objective

The general objective of the study was to establish the influence of social media in personal branding of Gospel musicians in Nairobi.

1.3.2 Specific Objectives

The specific objectives of the study included:

i. To establish the forms of social media used for personal branding by Gospel musicians in Nairobi

ii. To identify the factors influencing the use of social media for personal branding by Gospel musicians in Nairobi.

iii. To evaluate the extent to which social media is used for personal branding by Gospel musicians in Nairobi.

iv. To evaluate the effectiveness of social media use for personal branding by Gospel musicians in Nairobi.

1.4 Research Questions

The following research questions were used to guide this study:

i. Which forms of social media are being used for Personal branding of Gospel Musicians in Nairobi?

ii. What are the factors influencing the use of social media on personal branding by Gospel Musicians in Nairobi?

iii. To what extent is social media being used for personal branding by Gospel musicians in Nairobi?

iv. How effective is social media use for personal branding by Gospel musicians?

1.5 Justification of the Study

The rationale for this study was cultivated by a personal interest in Gospel music in a social media era where creating awareness through the social networking sites seems inevitable. Although social media and personal branding has been researched in general few studies have tackled the use of social media for personal branding of musicians (Vilander, 2017). The purpose

of this study is to increase understanding of how social media has affected the personal brands of Gospel musicians either positively or negatively.

This knowledge can in turn be applied to not only personal branding but also in a wider array of corporate communication where one can better understand how to use online content as way of communicating and building a company identity and image. We live in a time where people's identity is displayed and captured as much in real life as it is in the digital sphere. The power of social media in personal branding should therefore be acknowledged mainly because of the possibility it gives to the user to alter and create an identity and image that not necessarily has to correspond with their real life identity. Social media has now existed for several years and is dynamic in nature. By studying and portraying how the media is used and why it is so effective this thesis will have provided both academic and practical insights into the field of public relations mainly by displaying the possibilities that exist with such a growing and powerful public relations tool. The amount of research about social media and personal branding has grown rapidly during the last few years but the study in this area is still rather limited.

1.6 Significance of the Study

This research focuses on the use of social media for personal branding of Gospel musicians in Nairobi Kenya. The findings will help gospel musicians use the social media meaningfully by communicating their products and services, values, vision and mission. This in turn will help their audience to understand them and their music, gain a competitive advantage in a competitive music industry as well engage with their fun base using online media at affordable rates. The Gospel musicians will also be able to understand the importance of successful branding and therefore they can package themselves in a better way to appeal to their audience. The regulators of the music industry will also be able to understand the industry better and use this information

to design their training programs in a more elaborate way. The ministry of information will also benefit from the findings of this study in that they will have more knowledge of how important information technology is affecting the music industry. The findings of this study will help the general public gain in depth information about the influence of social media in the area of Gospel music.

1.7 Scope

The objective of this study was to ascertain the influence of social media on personal branding of Gospel musicians. This study was restricted to two social media platforms namely, Facebook and Instagram. The population under study was limited to a selected Gospel Musicians in Nairobi. There are many theories of media influence, however the study used the self-presentation theory and perception and visual communication theory. The data collection method was limited to the use of content analysis schedule and interview to gather both quantitative and qualitative data respectively. The area of study was limited to Nairobi. The study was conducted in 2019.

1.8 Limitations/Delimitations

This study encountered a number of challenges especially during the data collection process. Firstly, securing interview appointment with the respondents was not easy because most of them are very busy and therefore the researcher had to persuade them to allocate time for the interviews. The challenge was addressed by approaching the respective managers in order to secure the appointments at the most immediate opportune time. Nonetheless, the exercise took a lot of back and forth communication till appointments with the respondents were secured. Secondly, data collection was also a very expensive exercise. This is because majority of the interviews took place in restaurants where the researcher had to bear all the costs. Considering

that these are celebrities high end restaurants were the ideal meeting points. Other costs include telephone costs to secure appointments and in some instances transport costs. To address the challenge, the researcher pooled a data collection kitty from personal resources that ensured the interviews were not in any way compromised. A few of the respondents agreed to participate over skype, a gesture that really contributed to managing data quality and costs. Lastly, some of the respondents were not willing to have the interview recorded on audio despite assurance from the researcher that the information will be kept confidential. The researcher therefore complied with their wishes and only notes were taken.

1.9 Summary

This chapter looked at background information of the concepts to be discussed, problem statement, objectives of the study both general and specific objectives, research questions, justification of the study, justification of the study, scope as well as limitations and delimitations as encountered in the course of the study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews relevant literature related to this study. The literature here was reviewed with the aim of evaluating various opinions, knowledge and attitudes of various studies about social media and personal branding. Two theories have been used to generate understanding of the variables under study that is Self-presentation theory and Perception and visual communication theory.

2.2 Theoretical Framework

Theoretical framework is defined as the concepts and theories relevant to the topic under research and relate to the broader areas of knowledge being considered (Ravitch & Riggan, 2012). The theories applied to this study are Self-presentation theory and Perception and Visual Communication theory.

2.2.1 Self-presentation Theory

This is a theory by Goffman (1956) which emerged from symbolic interactionist tradition. Self-presentation is a behavior that attempts to convey some information about oneself or some image of self to other people as explained by Baumeister and Hutton (1987). It is a process whereby a person seeks to represent themselves to the social world. The theory suggests that individuals have an inner desire to control the impression others have of them. This process occurs both consciously and unconsciously and is always motivated by a desire to please others or meet the self needs. Self-presentation motivations are activated by the evaluative presence of other people and by others' knowledge on one's behavior. These motivations are partly stable dispositions of

individuals but they depend on situational factors. Self-penetration is an important part of social life and is largely a pro-social way that people negotiate social interactions. Some of the main reasons why people engage in self-presentation is to facilitate social interaction and to gain material and social rewards (IICD Impressions, 2013).

There are two types of self-presentational motivations. The first one is audience pleasing. This means that one's self-presentation matches the audience's preferences and surmise. The audience pleasing motive varies across situations simply because different audiences have different preferences. For instance, a person presents themselves differently when attending church with their family than when attending a party with friends. The audience-pleasing motives can also produce inconsistent self-presentations with different audiences. This motive also varies in strength depending on the audiences' power and importance. This is influenced by how much the self-presenter is dependent on the audience (Baumeister & Hutton, 1987).

The second one is self-construction. This refers to matching one's self-presentation to one's own ideal self. It is presumably a stable disposition and therefore it should lead to self-presentations that are essentially consistent across different situations and different audiences. The strength of the self-construction motive may vary as a function of the desire to claim a certain trait and with uncertainty about whether one has it. Self-presentational motivations are produced by the presence of other people who represent a potential audience (Baumeister & Hutton, 1987).

Self-presentation theory has been widely used in the study of social media including authors such as Dao (2015). This theory helps in creating understanding of how people intentionally or unintentionally present themselves to control or shape how the public view them hence personal branding. In this study, the theory will help the researcher and readers comprehend the fact that Gospel musicians have created for themselves brands through their social media interactions.

How the public views them is directly related to their online posts. In order to manage the public impression on them, they need to be intentional with their online engagement. The theory has also helped the researcher in understanding how and why the social media messages appeal to various sections of the online audiences.

2.2.2 Perception and Visual Communication theory

This study also used Perception and visual communication theory as postulated by Barry (2002). The Visual Perception Theories provide insights, knowledge, and understanding of how people gain information through their senses (i.e., vision) about the environment. The theory argues that visual perception involves mental and cognitive processes and as such our eyes are the key means of recognizing the environments, world, other people and ourselves. Perception is the process by which we utilize external sensory information in combination with other internal conscious and unconscious working of the brain to make sense of the world and is not a specific system in the brain through which we can explain visual communication. Our eyes are the window to the world, and the key means of knowing the world and ourselves.

According to the theory, the perception process involves a high level of neural processing than the contrast, motion, and orientation processing done to the visual signal in the primary visual cortex. The fundamentals in forming a perception are color, form, depth, and motion while the processes of perception are varied including face identification, judging object sizes, colour naming, and the initiation of fear responses to organisms or perceiving threatening situations (Barry, 2002).

This theory therefore explains why it is important for individuals to create and maintain good image which will influence people's perception about them. According to this theory, people

form perception from what they see (colour, form, and motion), understand (depth) all which can be achieved and or influenced by branding. Barry further explains that perception can be swayed to the positive or negative side depending on the pattern of influence formed by observation. In other words, people observe how others (musicians) look, behave, their values, and form a perception about them.

The theory enables the understanding of personal branding through social media which is more visual in nature. Social media posts include videos, and pictures both of which appeal to the eyes and lives a lasting memory. When using Instagram, key features considered in communicating a brand are the visual elements in form of slogans, logos, pictures and short clips. These are the features when combined forms customers experience with the brand. The Perception and visual theory therefore guided this study to understand the importance of the visual elements in the social media platforms and how they influence a person's brand.

2.3 Conceptual Framework

Ravitch and Riggan (2012) defines conceptual framework as a visual or written product that explains either graphically or in narrative form, the main variables to be studied. It explains the path of a research and grounds it firmly in theoretical constructs. The conceptual model below has been developed to provide a systematic overview of various independent and moderating variables that determine social media use among the Gospel musicians in Nairobi.

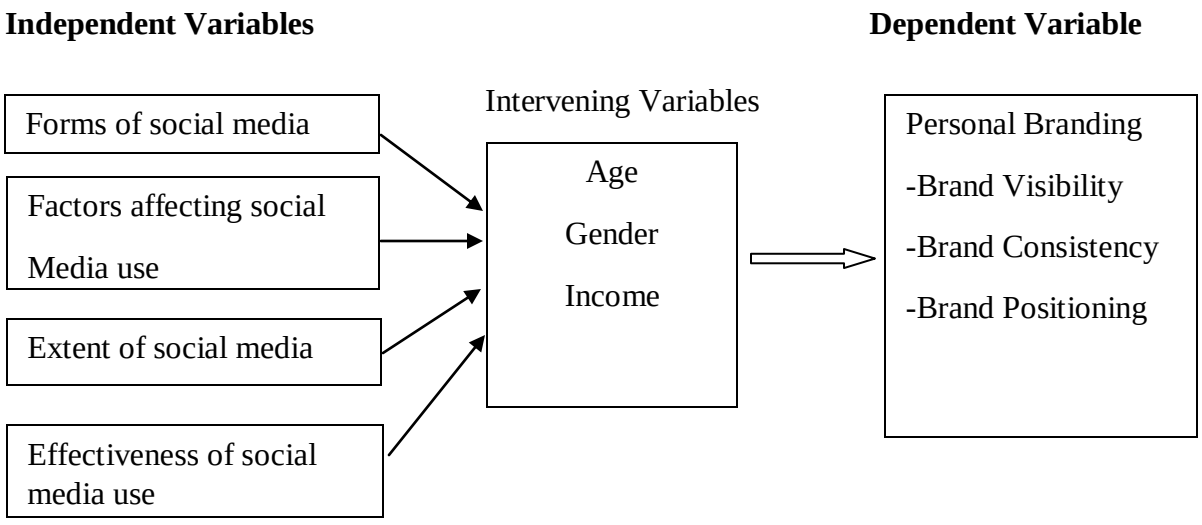


Figure 2. 1: Conceptual framework

Independent variable is defined as a variable that is stable and unaffected by the other variables that we are trying to measure (Ravitch & Riggan, 2012). In this study, the independent variable is social media. Social media has several platforms but this study will focus on Facebook and Instagram as the commonly used platforms by gospel musicians for personal branding.

Dependent variables on the other hand are those variables that depend on other factors that are being measured (Ravitch & Riggan 2012). These variables are expected to change when subjected or exposed to new environments. The dependent variable here is personal branding that depends on how social media is engaged to produce favourable brand image as desired by individuals gospel musicians. Personal branding therefore presumes different images depending on how social media is used. For example, when a gospel musician actively engages Facebook with posts that appeal his/her audience, the public will in turn have a positive image of the musician and the vice versa is also true. Williams (2016), agrees with this statement and states that social media can either make or break a brand and therefore users should be very clear on what type of brand they want to promote before engaging so much into it.

Factors in consideration when a gospel musician is engaged in branding include: one, their brand visibility – making their brand known to their target audience. What do they want to their consumers or audience to know about them and how can they communicate their brand effectively and efficiently. Secondly, is the consistency of that brand which is mostly how a person is perceived by the public. If the public like what they see then they will be more interested in knowing more about a person. Consistency means that all the brand communication engages in must not be confusing. Consistency involves content, logo, colour, physical appearance and other elements must convey the values the musician upholds. According to Williams (2016), personal branding requires a high level of professionalism irrespective of the field of operation.

There are other factors that can also influence the outcomes of personal branding through social media. Such factors referred to as intervening variables can be both demographic and or psychographic. Age of the musicians may sometimes affect how they use social media; older people are not very active on social media compared to the younger generation. Also use of social media is highly dependent on a person's income. The use of social media means that a person has to have internet and a smart phone or computer, both of which need money. The use and frequency of use of social media is therefore dependent on affordability. There is also the issue of gender. Vermeren (2015) posits that women use social media more than men. Vermeren explains that women use social media to interact with friends and family while men do so more for business purpose. Knowing how to operate a computer and or mobile phones as well as maneuvering through the social media site will determine whether a gospel musician can use social media for branding. It will also determine how effectively they engage social media for the purpose of branding. Finally, the target audience of a gospel musician can also determine

effectiveness of the social media as a branding tool. Also, the frequency of use of social media and what results can be derived from it. The question asked here is whether it matters how many times a person uses the social media and what influence does the frequency of use has on building a personal brand of a Gospel musician. According to Fred (2017, October), majority of people using social media are concentrated in major cities in Kenya starting with Nairobi at 85 percent.

2.4 Personal Branding

According to Gustafsson and Mattsson (2006) a personal brand is a person together with those values that are connected to his/her name. A personal brand is viewed by how the surrounding environment views an individual. The authors argue that a personal brand is what a person is, but not something that a person has. The authors also states that everything that a person does will contribute to the picture that the surrounding has of them as an individual and as a brand. This means that one has to constantly think of how to present themselves and how to act in every situation to show a united strong personal brand. 'Everything communicates' is a known fact within the area of marketing and this can be applied to people as well as to products. How an individual talks, dresses, where they eat and live – every aspect contributes to the picture that others have of them.

Gander (2016) on the other hand describes personal brand as the sum total of the values that are associated with the name, and essentially is the way an individual can be perceived by the environment. He expands the picture by saying that personal brand is not something that someone did or something that one have but what one does contribute to the image that the environment has on him as a person and as a brand. This means that one has to constantly think about how to present and how to behave in every situation in order to show a unique and

powerful personal brand. Personal branding is the art of consistently presenting, online and offline the essence of how an individual stands out from the crowd. It is thinking about oneself as a brand.

In his article published online Peters (1997) states that a person is the owner of their own company "Me Inc". Peter believes that being in business today, the most important job is to be the head of the brand called "you". He continues to say that the key aspect to personal branding is that everyone has one whether we accept it or not. Gander (2016) calls it a sign of distinction and we either have to manage our own brand or someone else will manage it for us. Gander explains that one's personal brand will let people know what the person is offering above what their resume says. This is in recognition that many people may have similar skills and qualification but what the market needs in the uniqueness of their service or products to differentiate them from the rest.

Karaduman (2013) describes personal branding as the process whereby people and their professions are marked as brands and it is not the same as reputation management with its purpose. It is directly purposed to create an asset and brand equity that pertains to a particular person. In most cases branding efforts require a lot of financial input for promotion to create brand awareness and later on brand loyalty. Social media, with its ideological and technological structures, gives the opportunity to the people to promote themselves as brands in a relatively cheap and efficient manner.

According to Rein et al., (2006) a brand is far more than a visual symbol and memorable tag line; it anchors on the mission and vision, principles and strategies of an organization and this case of individuals. The authors define a brand as a name, term, design, symbol, or any other feature that brings out the uniqueness of a company's products and services that is different from other

companies. A brand goes beyond programs, services, and products, displays; rather, it encompasses everything else about an organization including reputation, culture and core values. Personal branding for a musician therefore goes beyond marketing of one's music or even public performances. It encompasses what and who the individual is what they believe in and stand for.

Personal branding is one of the latest phenomena in the area of branding. It is now considered one of the key tools for growing one's career as a creative artist. Identifying a unique promise of value of an individual, based on his/her personal characteristics and social skills will help to favourably position themselves in the social relations that one has at work, in social groups and in personal life. Representing a response to the image of a person, but based on rational arguments, personal branding has several purposes: first is to make the individual visible at their place work, secondly to make a person be admired by employers, pleasant in their social groups in which one is working and lastly to increase their access to new professional and personal growth opportunities (Karaduman, 2013).

2.4.1 Importance of building a personal brand

Wright (2008) states many reasons why personal branding is important. First, it can lead to increased word-of-mouth advertising for products and services being offered. When a person's reputation spreads and precedes them, it also makes interactions with potential clients and publics much easier. Secondly, managing a personal brand helps one build a brand equity which gives one the power of a star. Wright (2008) explains that this associative celebrity can aid in future projects and grant expert status within the current field. Thirdly, be recognizing and optimizing a personal brand, one becomes associated with specific ideas. According to Wright, the more a person refines their brand, the more targeted their message becomes and the more they will become experts in their fields.

Rahmaad (2018) a public relations and marketing expert explains that personal brand speaks on behalf of a person, even without saying a word. Individuals need to build their credibility as a personal brand and show people why they should choose their services as opposed to those of other businesses. As an entrepreneur an individual personal brand is equivalent to their reputation. It informs what people think or say about them when their name is mentioned. It allows one to become a leader in their industry. According to Rahmaad, it is the value others see in a person. When it comes to developing business strategies and getting new opportunities, a personal brand becomes a person's calling card.

Personal branding is just as important as the branding of a business. Rahmaad (2018) explains that building a personal brand will give an individual credibility in their field. A person's brand showcases them as an expert who can be trusted in their specific market niche. The brand can highlight them as a go-to expert in their field, thus creating more opportunities for them in the future. Personal brand also helps promote their services and products without coming across as trying to sell something all the time.

Gander (2016) posits that personal brand consists of values, drivers, reputation, behavior, skills and image; basically everything one does affects their personal brand including: the way they talk, walk and dress, the way they negotiate and fulfill their responsibilities, their customer service and presentations skills, and how they fulfill their brand promises. The idea of managing one's personal brand therefore is the process of taking all of the above and packaging the attributes into an identity that gives a person that extra advantage above their competitors. A personal brand therefore is the clear concept that comes to mind whenever people think about someone. It should be positive and represent what a person stand for, who they are, what they do and what makes them different from the rest in a similar field. A strong personal brand is best

based on true personal values and a good self-realization. This argument is supported by Fried (2005) who claims that to develop a strong personal brand one has to start from the inside.

Rahmaad (2018) points out some of the ways personal brands are being built. To begin with, through self-publish by creating relevant content. Use of blogs, videos, podcasts and other avenues to create social media content that have a purpose. A person building their brand should make their content relevant to their niche and clients. Secondly, by organizing for events that display their talents and provide industry education in their field. Thirdly by gaining media coverage which can help an individual expand their brand and showcase their events to more people than can be reached ordinarily. Media coverage can also be helpful in getting the word out about their business and promote the person as the expert they are. Lastly one should seek public speaking opportunities. Sharing knowledge by participating in public speaking events in the community and displaying one's expertise also helps promote a brand.

Although social media offers new opportunities, branding as discussed by the authors cited above is by no means a new phenomenon. In Kenya today, personal branding has become a common exercise amongst individuals at different capacities like motivational speakers, master of ceremonies, hype man, artists in various areas. Gospel musicians are also not left behind as many of them have now taken on social media to interact with their publics (Loppis, 2013). Speaking for the standard newspaper, Loppis says that personal branding has become a 'commoditised' term that has lost its intention as people have irresponsibly used social media as a platform to build their personal brand and increase their relevance. Wright (2008) states that personal branding involves reputation management, style, looks attitudes and skills in just the same way a company would run and manage their brand through their marketing team. The idea is that one can develop symbols and associations with self,

granting their name, face and work the same benefits that organisations with good brand equity enjoys. He further adds that personal branding is a round the clock job that takes a lot of attention, tenacity and the ability to do things right.

2.4.2. Personal Branding for Gospel Musicians

For a Gospel musician branding is paramount in the competitive industry (Baumgardner, 2010). However talented a musician is, it is sometimes easy to get discouraged while pursuing their musical careers. At this point having a brand can help turn their carrier around. Once a musician see themselves as unique, understanding what makes them different from others and knowing the audience that will appreciate their kind of music will help reduce the pressure of competition. In other words a brand is a person's vision of who they are and what they do for their audiences. It includes a message that makes a person unique and memorable, making them stand out from their competition. Having a personal brand also enables a musician work smarter not harder since the efforts are geared towards a targeted audience. As a music artist, a personal brand is a profound way to engage with the music and audience (Baumgardner, 2010).

In the social media age, individuals have become more visible than ever (Brems et all, 2017). In this case, the virtual presence of Gospel musicians on social media platforms such as Facebook, and Instagram offers unique insights in their work, opinions, values and personal activities. For organisations looking for brand ambassadors for their products, this newfound virtual self-presentation of Gospel musicians can help them make informed decision on the candidate to select. Mechem (2018) states that, building a brand on social media is becoming more and more important due to the multitude of benefits that it brings to one's business and professional goals.

The market today is confronted with the difficulty of maintaining credible brand differentiation in the face of stiff competition within overcrowded markets. Businesses can no longer pursue strategies based solely on operational efficiencies and on stable customer markets (Blankson, 2016). The author further adds that one of the important assets that a firm carries is the intangible value represented by its brand.

2.4.3 Brand Visibility

Online business dictionary defines brand visibility as the extent to which customers are able to recall or recognize a brand. Blankson (2016) explains that brand visibility is related to the functions of brand identity in the consumer's mind and can be measured by how well the consumers can identify the brand under various conditions. Blankson also states that strong brand awareness as it is sometimes referred to, can be a predictor of brand success. It is an important measure of brand strength or brand equity.

Latif et al., (2014) breaks down brand visibility into two components; brand recognition and brand recall. Brand recognition is the ability of the customers to correctly differentiate the brand when they come into contact with it. Brand recall on the other hands is the ability of the consumers to correctly remember a brand name when prompted.

For any personal brand to grow, it needs to be visible to the public (Orlic, 2016). The author who is the Owner of Inspire Brands Group says that one need to be actively promoting themselves and marketing their personal brand online. Levy (2014) agrees that a brand only becomes visible by being shared, read and seen on social media as well as traditional media. From Logos to slogans to photos to tweets, posts and advertising, the message must be shared out publicly to the target market.

2.4.4 Brand Consistency

Brand consistency is the delivery of brand messaging in line with the brand identity, values, and strategy over time (Stringfellow, 2018). The author posits that brand consistency is the practice of always delivering messages aligned with the core brand values in the same tone, presenting the brand logo in a similar way and repeating the same colours throughout the visual brand elements. Overtime, these elements become implanted in the minds of consumers, and they are more likely to remember a brand. According to Stringfellow (2018) brand consistency also ensures that a brand is easily recognizable across marketing channels and touch points. Kendall (2017) also defines brand consistency as a promise that what a company says and does and looks like will be the same tomorrow as it is today. It is these consistent messages that will make consumers gain trust. For Gospel musicians this means 'walking the talk'. Kendall (2017) also believes that brand consistency is one of the best ways to differentiate a company from its competitors, promote quick recognition in the marketplace and engage consumers. The author identifies three critical areas where brands must be consistent to drive customer loyalty namely; customer experience by providing a consistent customer experience fosters trust and confidence in a brand. Secondly, values meaning that one needs to be backing up words with actions and lastly, brand identity elements – these are the visual brand components that make a brand recognizable and stand out from the competition (Stringfellow, 2018).

Orlic (2016) states that growing a personal brand gradually expands an individual's presence across a number of marketing channels and social networks. He further adds that a brand owner needs to create and optimize their social profiles as well as maintaining consistency in how they present their personal brand. According to Orlic, any person building their brand image needs to

be consistent in how they communicate and use social media. This means posting regularly and maintaining a consistent personality.

PricewaterhouseCoopers (PwC) explains in their personal brand workbook that each interaction a person has with others has the opportunity to create a memorable experience. When those memorable experiences are consistently delivered a person will build a strong reputation. According to PwC, delivering a brand clearly and consistently across a wide audience helps open doors to opportunities. One's brand becomes their calling card (PwC, 2017).

2.4.5 Brand Positioning

Kotler (2003) defines brand positioning as the act of ensuring that a company's products and services occupy a special place in the mind of the target market. In other words, brand positioning describes how a brand is different from its competitors and where or how it sits in customers' mind. The author further adds that, it is the science of fitting the product of service to one or more segments of the large market in such a way as to set it meaningfully apart from the competition. Juneja (2008) on the other hand defines brand positioning as an activity of creating a brand offer in such a manner that it occupies a distinctive place and value in the target customer's mind. A strong brand positioning is important as it helps in explaining the brand details, the uniqueness of brand and its similarity with the competitive brands, as well as the reasons for buying and using that specific brand. According to Juneja (2008), it is that single feature that sets one's service apart from their competitors.

The process of brand positioning as explained by Juneja, (2008) involves identifying and determining points of similarity and difference to establish the right brand identity and to create a proper brand image. In other words, businesses and individuals need to realize that even though

there are other industry players dealing in the same service, there is always something one can offer that is different from their competitors.

Elements of brand positioning as explained by Semans (2010) includes; a) Target market. Identifying and understanding the target market helps the brand owner create messages to suite their audience. A brand may appeal to more than one target market and may need different positions for each of them. Semans (2010) explains that while these market-specific positions will be different from one another, they must also be harmonious to avoid creating brand dissonance; b) Frame of reference. Every brand owner should understand who they are competing with in their market. For example, a hip hop gospel singer needs to know who else in the industry is singing gospel hip hop. The frame of reference further defines the market space in which you position your brand and facilitates clear definition and differentiation (Semans, 2010); c) Differentiation. Semans (2010) explains that differentiation is what makes a brand unique to other brands in the frame of reference, and the reason why consumers choose to consume a product or service. Brand positions are built and maintained over time and the benefits are also realized over time.

This section of the study has looked at several strategies that individuals can employ to grow their personal brands such as, brand positioning, brand visibility and consistency.

2.5 Social Media

When defining the term social media, Vilander (2017) suggest that it ought to be defined in two parts: social and media. According to Vilander, the word social refers to the basic innate people have that drives them to engage with others. People desire to be around and included in groups of individuals with similar views where they feel comfortable to share their thoughts, ideas and

experiences. The word media on the other hand are the technologies that are available for people to use when engaging with other like-minded people. The connection can be through written word, mobile phone, radio, television, web sites, and photographs. Social media therefore is about how effectively and efficiently the technologies are used to engage with others to form a relationship, and create a trustworthy brand (Vilander, 2017).

Boyd and Ellison (2007) define social media sites as internet-based application that allow users to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, views and traverse their list of connections and those made by other within the system. The nature of these connections may vary from social media platform to another. What makes social media platforms unique is not because they allow individuals to meet strangers, but it is because users have opportunity to communicate and create awareness through their social networks.

Ndavula (2018) describes social media as an umbrella term which refers to a range of web-based tools and services that allow users to create and share content and information online. These tools are social in the sense that they are created in ways that enable users to share and communicate with one another. He further adds that the objective of social media is to publish large amounts of user-generated content using easy to use publishing tools. The platform functions largely as expressive devices in the formation of group and or individual identity. Social media sites include: Facebook, Twitter, Instagram, snapchat, WhatsApp, LinkedIn amongst many others.

Social media is that means that employs mobile and web based technology to create highly interactive platforms via which individuals and community share, co-create, discuss and modifies user-generated content. Social media is a phrase being tossed around a lot. It is a

website that does not just give you information but interact with you while giving you information (Osharive, 2015).

Social media has made this overall ethos of a brand even more important with communication. It plays a vital role in transforming people's life style. Social media includes social networking sites and blogs where people can easily connect with each other. Since the emergence of these social networking sites like Instagram and Facebook as key tools for news, communication and is now a click of a button away. These sites have become a day to day routine for the people. Ndavula (2018) further explains that social media has been mainly defined to refer to "the many relatively inexpensive and widely accessible electronic tools that facilitate anyone to publish and access information, collaborate on a common effort, or build relationship.

Social media has many facets both for target communities and for the masses which can be used in specialized ways to reach both sections of the public. Selecting the most suitable social media platform or platforms depends on various factors such as demographics of the audience as well as an individual's knowledge of the platform. The most popularly used social media platforms in Kenya are Facebook, Instagram, You Tube and Twitter. This study however, focuses only on Facebook and Instagram.

2.5.1 Forms of social media used for personal branding of Gospel Musicians

There are various forms or platforms as are commonly referred to, of social networking sites that are currently being used to communicate. Out of the many forms that are in use, Facebook is the most commonly used site in Kenya (Musau, 2017). Other commonly used platforms include Twitter and Instagram. A study report published on Standard Newspaper by Musau, he posits that social media use in Kenya has greatly increased in the recent past.

2.5.2 Facebook

Facebook was launched in 2004 as a social networking platform. Facebook's interface allows its members to create profiles with photos, list of preferred objects (books, films, music, cars, careers), and contact information. Users can also join groups and interact with friends by means of chat and video functions. Several features channel and mediate social interaction among users, including the News Feed, for updates of stories from people and pages, the Wall for public announcements, Poke for attracting attention, and Status for informing others about a user's whereabouts or for announcing changes in their relational or professional status. Features such as People You May Know help users find "friends" – connections and other contacts they may know from overlapping social networks, jobs or school affiliations (Ndavula, 2018).

Facebook automatically notifies users about other people they may be interested in contacting and adding to their list, with suggestions based on algorithmically computed relationships. In many ways, Facebook's connective functions can be understood as providing empowering and enriching social experiences. Facebook selling point over the years has been its rapidly growing user base, not only in terms of sheer numbers but also in terms of diversity and global reach. User demographics, national and global distribution and online behavior are all key to the platform's continued relevance (Ndavula, 2018).

Based on its wide network and diversity, Facebook provides a good platform for personal branding. Gospel musicians are able to interact with their followers and even grow their fun base. One is able to create a brand and grow it by posting content that communicate the brand they want to promote. Facebook allows users to post multiple messages in form of text, photographs and videos, all these are geared towards communicating a brand.

2.5.3 Instagram

Instagram is a social media platform where users share content through photos, videos and graphics. The platform is visual and has the functionality to add captions to visuals. It is a popular social network where users can engage in conversations, learn, and find entertainment (Long, 2019).

After six months on the iPhone, Instagram had reached 5 million users and had gained a huge amount of cultural buzz. A follow up release for Android built on that popularity, and it reached 1 million users on the first day and 5 million before the week was out. Clifton (2012) explains that Instagram is an application for smart phone users that mainly shares photos and combines social networking application with easy- to- use filters and options for personalizing the photographs one takes. Whether or not you are a public user, one can still connect to and follow other users. There are search options available to find friends automatically on the service, via interest keywords (for example, "knitting"), your Facebook or Twitter lists, your phone's contacts, and even popular users the app will suggest for you itself.

Clifton (2012) further explains that the Home screen keeps up a running feed of your friends' pictures, with options to comment or "favorite" them. One can also branch out to look at other pictures from a given user, change relationship settings, or see what else they've got going on. The News screen (represented by a heart symbol in a word balloon) shows you all the activity of the users you follow: photos they've liked, new feeds they are following, and things like that. You can follow these out, similar to a Facebook Timeline on the mobile app, to see if it's something you'd be into. This is the screen where Instagram's social networking takes place, if you're interested in being a part of that community, and also where you monitor your followers and messages.

Instagram is seen to one of the fastest growing platforms across the world and has a monthly active users approximated to exceed 111 million since the beginning of 2019. According to Long (2019) Instagram marketing can help one grow their brands quickly since the platform has several available tools that can help implement various marketing strategies.

2.6 Factors influencing the use of Social Media

There are several factors influencing social media use one of them being technological factors. Communications Commission of Kenya (2013) reports that there a continued significant rise in both mobile and internet usage in Kenya. A report also reveals that new media, internet and cell phones are growing rapidly in terms of consumers and service providers. A report published on the Business Daily by Ngunjiri (2018) indicates that Kenya is at the top when it comes to mobile phone and internet traffic globally at 83 per cent. This is attributed to Country's high level of smartphones in the country which has now surpassed the 40 million mobile subscriptions. The spread and use of information technology in Kenya is increasing due to the government's commitment to developing the country's information communication technology (ICT) infrastructure as a tool for economic growth (Ndavula, 2018). Further, these infrastructural developments have improved the available bandwidth placing Kenya in a position to participate in the global information economy. This growth in communication technology makes it favourable for Gospel musicians to use social media for personal branding.

A report published on The Standard newspaper (2018) indicates that digital revolution has completely transformed how business in done in Kenya. More and more people are embracing the new-age technological trends for interpersonal interaction as well as doing business (Collymore, 2018). The then Safaricom Chief Executive stated that Kenyans were increasingly adopting technology in various sectors such as education, banking, agriculture, film productions,

marketing amongst other areas. Use of technology has enhanced communication, from the traditional forms of communication such as snail mail to quick communication mediums. This has enabled corporate organisations and individuals to communicate more effectively and in real time. They can send customized messages to consumers and get instant feedback through the several communication channels such as social media.

Kenyans are not afraid of technology. Over 60% of the Kenyan populations are millennials who do not view technology as a challenge (Murito, 2018). According to the Managing Director at Oracle Kenya Hub Dr. Nana, Kenya has one of the most educated population and are viewed to drive growth through technological advancement. It is also seen as a green-field in the area of technological innovation (Nana, 2018).

One of the technological factors influencing the use of social media by the musicians is that of cost. According to Brookins (2018), cost is always a factor no matter what type of marketing campaign one intends to carry out. Technical instruments such as smartphones and computers are costly items that require a budget. There is also the cost of data bundles to run the internet. To the social media user, the question of affordability is important to how much a person engages the social media.

Digital literacy is also another factor to consider. The basic knowledge of computers and the internet and the ability and skills to use them is important when one wants to actively engage the social media. People with higher knowledge of computers and internet will be more likely to interact on the digital platform efficiently and effectively (Ndavula, 2018).

Murito, (2018) states that technology has changed the way people communicate and even do business more especially because of social media which offer a ray of options such as instant

messaging in voice, video, text, forums, blogs and pictures. Technology advances have revolutionized the ways in which humans communicate. Technology now lends itself to social media and is being used by both businesses and individuals to present their brands through the various social media platforms to gain a competitive edge.

Secondly, there are demographic factors that influence how social media is used. Rogers (2003) classifies consumers based on their degree of preparedness to try a new product or service. The author identifies five groups of people that exist in every market. Starting with those with the highest readiness to try a new product or service are those who love to venture into new things and are usually ready to take risks. Rogers calls them the innovators. This group of individuals is elite and exposed, and are therefore able to make their own decisions when it comes to adopting a new technology. Gospel musicians in this category are conversant with computers and smart phones and therefore can maneuver through the various social media platforms communicating their brands. The second group of the market consists of influential people in the society. They are opinion leaders who also are role models to many in a community. They are referred to as early adopters. Thirdly are early majority who are leading a certain segment of the market. This group will take time to ensure that the new idea will work before they can embrace it. They wait and watch to see if those who have already adopted a new idea are happy with it and that it is working well. They are more deliberate in their decision making and action. The fourth group is termed as late adopter or late majority. They do not have much influence and are usually very skeptical about new ideas. They end up adopting because they do not have much of a choice but to adopt. Lastly, those few old and poor part of the market who have no influence nor financial strength to make financial decisions. Rogers calls them laggards.

The adopter category by Rogers (2003) helps in creating understanding how the Gospel musicians are perceived in terms of making a decision to use social media for personal branding and how they perceive the technology.

There are also environmental factors that influence social media use. One of them is social system or the community within which an individual interacts. Ndunge (2017) asserts that interpersonal networks determines one's choice of which social media platform to use or if they should use social media at all. On the other hand, the cohesiveness of the community towards social media also affects its use (Rogers, 2003). Rogers further explains that how a person is socialized influences their personal belief which eventually influences their choice of communication channels they adopt to send and receive messages. These beliefs are molded by religious affiliations, culture and societal expectations. Also there is the compatibility of the idea to a community's social and cultural values which determines social media use.

Satisfaction is yet another factor that influences social media usage. The question to answer here is, are the users enjoying using social media? People will engage more in social media if they find pleasure when interacting with their networks on social media. That is there is no compulsion by anyone or circumstance to post messages, pictures, videos and experiences on social media (Razak & Latip, 2016).

There is also time factor to be considered. According to Brookins (2018) planning, implementing and monitoring digital platform requires time and commitment which may be problematic to some people. Digital brand development requires constant monitoring to measure what is working and what it not. One needs to keep updating information in the form of text, pictures and videos on their social media platforms as a way of interacting with their publics.

Lastly, usefulness of social media to a person determines whether a person will use the technology. If the user believes that social media will benefit them in a way then they will use it (Razak & Latip, 2016). Relative advantage is what Rogers (2003) call it. He agrees with the two authors that people will adopt an innovation depending on the degree to which the innovation is superior to ideas it supersedes. Razak and Latip (2016) states that social media is useful in promoting brands both corporate and personal. Because of its ability to reach consumers globally, social media can be used to create brand awareness and increase consumer base.

2.7 The Extent of Social Media Use

The adoption of any technology including social media for personal branding takes place over a period of time and through decision making process/stages (Rogers, 2003). According to Rogers, individuals can reject and innovation at any time during or after adoption process. Therefore, the extent to which social media is adopted for use in personal branding takes place through the following states: i) knowledge stage – this is where a person is exposed to an innovation for the first time and becomes aware of the need for the innovation. At this stage, a person doesn't have the inspiration to find out more information about the innovation. Those who have recently signed in to start using social media for the first time have very limited knowledge about the technology and hence may not engage social media much. ii) persuasion is the second stage where an individual is now interested in social media and is actively seeking related information about it. At this stage, the user begins to read more and even enquire from their friends and close networks for advice on how to maneuver through the social media. iii) decision making stage - is when a person begins to consider the options of either adopting the new technology or rejecting it. A potential user looks at the advantages and disadvantages of using the new idea and makes a decision whether to adopt or not to adopt. Rogers (2003)

explains that this stage is a personal one where a people seek empirical evidence to aid them make in deciding. iv) implementation is the fourth stage where a person employs the innovation to a varying degree depending on the situation. It is at this stage that a musician will determine the usefulness of social media and further search for more information on how to use the platforms for personal branding. v) the last stage of the adoption stage is confirmation stage. Here a Gospel musician finalises his or her decision to continue using social media for branding. Rogers explains that this stage may cause some cognitive dissonance which should be addressed through empirical evidence to confirm that the right decision has been made.

Social media has been used as a branding instrument and has grown in popularity in the recent years due to an increase in technological advancement and the benefit of cost effectiveness. Consumers are also spending more time online thus increasing the use of social media marketing in order to increase the customer base (Bitner & Albinsson, 2006).

2.8 Effectiveness of social media use

Social media use is now more widespread among corporate and individuals all over the world (Oyza & Edwin, 2015). Oyza and Edwin further add that social media has provided users with new forms of empowerment and means through which messages can be shared. Social media users engage the social sites to raise awareness online and to market their products and services. According to Oyza and Edwin (2015), social media is also used for building social networks, exchanging ideas and knowledge.

Bitner and Albinsson (2016), explains two functions of social media in relation to promotion of products and services. First is that social media allows not just companies but also individuals to interact with consumers and obtain instant feedback in most cases. Bitner and Albinsson likens

this function to the traditional word of mouth promotion that is not under the control of the communicator or salesperson. The two way communication between the content generator and the consumer helps in generating reviews for all the social media messages as well as build long term relationships. In their study, Bitner and Albinsson (2016) reveals that consumers believe social media is a more trustworthy source than the conventional corporate sponsored communication such as radio and television commercials.

Oyza and Edwin (2015), points out two benefits of social media namely; increasing visibility and increasing traffic. The two authors argue that brands whether corporate or personal needs to have a presence on social media particularly on the popular platforms such as Facebook and Instagram in order to be visible and increase their chances of building a successful brands.

At present, there are more than three billion social media users across the world and all of them engage brands on social media (Newberry, 2018). The author states various ways in which social media has effectively aided brand building. They include; increase in brand awareness. Newberry states that about sixty per cent (60%) of Instagram users discover new products on the platform. Secondly, social media humanizes a brand. The author explains that most people will only trust a brand they see that it is keeping its promises. People want to see how one is embracing their brand values. The ability to create real human connection is a key benefit of social media for both corporate and individual brands. Thirdly, social media gives one an opportunity to connect with fans and followers every time they log in. It is therefore left for the Gospel musicians to keep their social posts entertaining and informative and followers will enjoy seeing new content in their feeds. According to Newberry failure to take advantage of social media means that one is missing out on a fast, inexpensive and effective way to reach almost half the world's population.

2. 9 Empirical Review

Several Studies have been conducted on the subject of social media and personal branding. This study chooses to review the study done by Vilander, published in the year 2017 about social media and personal branding of online based entrepreneurs. The main objective of her research was to establish how personal branding is influencing social media based entrepreneurs. The findings reveal that personal branding is a full-time engagement that takes time and effort which pays off eventually. Vilander, (2017) further adds that for social media branding to be successful there needs to be authenticity, consistency and active online presence.

Some of the gaps identified are; one Vilander has not applied any theory in her research. Benetti (2009) explains that a theory in a research study is a lens through which a problem is viewed as attempting to explain a phenomenon. Theories also give a researcher a framework of how to conduct a research and a basis of making conclusions in a study. Secondly, Vilander's study focused on two social media platforms namely blogs and YouTube. Social media usage in Finland as reported in 2016 shows that YouTube is second most popular platform at Eighty five per cent (85%) while blogs fall below nineteen per cent (19%) in popularity (Stipp, 2018). Therefore, the choice of blogs as a social media platform under study was not an adequate representation of the population. Vilander, (2017) studied personal branding of online entrepreneurs leaving areas such as personal branding of Gospel musicians open for study.

Secondly, the researcher reviews a study done by Karaduman (2013) on the subject: the effect of Social media on personal branding efforts of top level executives. The author views social media as a platform that gives people opportunities to promote themselves as brands in a relatively cheap and efficient manner. Karaduman defines personal branding as a process in which

individuals and their careers are referred to as brands and differs from reputation management. He further adds that every person has a personal brand but having a brand is not enough.

The main objective of this research was to establish the effect of social media on top level executives of firms from the perspectives of customers and potential customers of the company online followers. The findings of this study revealed that social media provides many opportunities for personal branding efforts and secondly, users are willing to engage with their executives, managers and their company on almost all social media platforms.

Karaduman (2013) did not however study any particular social media platform but generalized all social media platforms. He therefore, recommends future studies to focus on specific social media platforms to establish their effectiveness in personal branding. The author also recognizes that despite the growth of social media and its influence, very few specific empirical studies have been done on the area of social media and personal branding.

2.10 Summary of Literature reviewed.

According to this empirical review the subject of social media and personal branding of Gospel musicians is an area that has not been covered in research hence this study. The two studies have focused on company executives and entrepreneurs as their population of study. This therefore leaves personalities in the music industry a researchable population on the subject of social media and personal branding. In as much as Facebook has been studied before, it is still a growing platform that keeps on offering new opportunities that aid personal branding hence making it open for further studies. Instagram is also a platform that many studies have not yet covered in the study of personal branding.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter looks into the methodology that was used to conduct this research. It describes the research design, target population, sample and sampling techniques, instruments of data collection, reliability and validation of instruments, how data will be analysed, ethical issues that arose and how they were addressed.

3.2 Research Design

Generally, this study utilized a mixed methods research employing descriptive survey design which is a procedure for collecting, analyzing and mixing both quantitative and qualitative approaches in a single study to understand a research problem (Creswell, 2012). Mixed methods help to systematically collect information from people in the field by obtaining their responses to questions using interviews and observation instruments for data collection. Kinuthia (2009) explains that this design can be used to collect information about people's opinions, habits, attitudes and other social issues such as the use of social media for personal branding.

The study sought to understand the personal branding phenomenon on social media platforms, using both qualitative and quantitative approaches. The choice of this research design was informed by the fact that this study sought to describe the musician's attitudes and other social issues that influence their use of social media for branding. A sample of conversations on social media (Facebook) was selected and studied in detail. Interview responses from the sample were studied in detail. The survey consisted of social media pages of the Gospel musicians under study. This information was in turn analysed, patterns extracted from it, comparisons made and

reported. The purpose of mixing the methods was to show how Gospel musicians use social media to interact with their audience and its effectiveness in doing so.

According to Creswell (2012), qualitative approaches value multiple perspectives and in-depth description of a phenomenon whose inquiry process of understanding involves developing themes and analyses words in order to reports views of respondents. Furthermore, numerical data was collected for purposes of drawing specific conclusions using quantitative approaches, the number of social media comments, likes, followers and other were collected and analysed to ascertain the rate of feedback from the social media communications from which conclusions were drawn.

3.3 Target Population

Mugenda and Mugenda (2013) describe a population as a set of individuals with some observable features that differentiate them from other populations. Mugenda and Mugenda (2003) explain that a population is a group of people or objects that have the same form of characteristics. They are the "totality of cases that conform to certain specification which defines the elements that are included or excluded in the target group". The study targeted all the Gospel musicians in Nairobi County. According to the Performers Rights Society of Kenya (PRISK) the population of the Gospel musicians in Nairobi who were registered as of the time of study was 3,460. The researcher targeted to study their social media conversations on both Facebook and Instagram in order to determine their social media activities and their influence on personal branding

3.4 Sampling

Non-probability sampling technique were employed where a researcher depends upon his or her own judgement when selecting members of a population to be studied (Dudovskiy, 2018). According to Morgan (2008) this technique is effective when some members of the population can serve as primary data sources due to the nature of the research objectives. A predetermined criteria were therefore set to guide the process of drawing the sample from the population. The criteria were; that the gospel musician selected must have had topped the charts in the year 2018, must have had an active social media presence over the same period and must be a resident in Nairobi county. Information obtained from PRISK, was that from the entire population, 30 Gospel musicians made it to top of the charts in the year and had active social media presence. In addition, 25 of them were based in Nairobi County as summarized in Table 3.1.

Table 3. 1: Sample Size

	Name	**Facebook**	**Instagram**
1.	Gloria Muliro	https://www.facebook.com/gloriaomuliro/	https://www.instagram.com/gloriamuliro/?hl=en
2.	Evelyne Wanjiru	https://www.facebook.com/EvelynWanjiru.A/	https://www.instagram.com/evelynwanjiru_a/?hl=en
3.	Daddy Owen	https://www.facebook.com/daddyowenmusic/	https://www.instagram.com/daddyowen/?hl=en
4.	Timeless Noel	https://www.facebook.com/timeless.noel.3	https://www.instagram.com/timelessnoel/?hl=en
5.	Mr. Seed	https://www.facebook.com/Mrseedofficial/	https://www.instagram.com/mrseedofficial/?hl=en
6.	Guardian Angel	https://www.facebook.com/guardianglobal/	https://www.instagram.com/guardianangelglobal/
7.	Pitson	https://www.facebook.com/therealpitson/	https://www.instagram.com/therealpitson/?hl=en

8.	Mercy Masika	https://www.facebook.com/MercyMasikaKE/	https://www.instagram.com/mercymasikamuguro/?hl=en
9.	Kasolo	https://www.facebook.com/kasolokitole/	https://www.instagram.com/stephen.kasolo/?hl=en
10.	Sarah K.	https://www.facebook.com/public/Sarah-K	https://www.instagram.com/sarah.k/?hl=en
11.	Janet Otieno	https://www.facebook.com/JanetOtienoKe/	NULL
12.	Bahati	https://www.facebook.com/Bahati-1410030652584881/	https://www.instagram.com/bahatikenya/?hl=en
13.	EuniceNjeri	https://www.facebook.com/EuniceNjeri11/	https://www.instagram.com/eunicenjeri/?hl=en
14.	Alice Kimanzi	https://www.facebook.com/alicekimanzimusic/	https://www.instagram.com/alicekimanzi/?hl=en
15.	Havoc Kid	https://www.facebook.com/havocmusiq/posts	https://www.instagram.com/havocmusiq/
16.	David Wonder	https://www.facebook.com/davidwonderemb/	https://www.instagram.com/davidwonderke/?hl=en
17.	Solomon Mukbwa	https://www.facebook.com/Solomon-Mkubwa-545495508804721/	https://www.instagram.com/solomonmkubwa/?hl=en
18.	Moji Short baba	https://mobile.facebook.com/mojishortbabaa/	https://www.instagram.com/explore/tags/shortbabaa/?hl=en
19.	Erick Smith	https://www.facebook.com/public/Eric-Smith	NULL
20.	Size 8	https://www.facebook.com/Size8Reborn/	https://www.instagram.com/size8reborn/?hl=en
21.	Alice Kamande	https://www.facebook.com/alicekamandekenya/	https://www.instagram.com/alicekamande/?hl=en
22.	EkoDydda	https://www.facebook.com/ekodydda1/	https://www.instagram.com/ekodyddafans/?hl=en
23.	Kambua	https://www.facebook.com/TheOfficialKambua/	https://www.instagram.com/kambuamuziki/?hl=en
24.	Joyce Omondi	https://www.facebook.com/JoyceOmondi/	https://www.instagram.com/joyceomondi/?hl=en

25.	Florence Andenyi	https://www.facebook.com/FlorenceAndenyiKibali/	https://www.instagram.com/florenceandenyi/?hl=en

Source: Author (2019)

3.5 Data Collection Instruments

This research used interviews and content analysis schedule to collect the required data.

3.5.1 Interview Schedule

Gill, Stewart and Treasure (2008) have described structured interviews as consisting of several key questions that help to define the areas to be explored but also allows the interviewer and interviewee, to diverge in order to pursue a response in more details.

The reasons for using this instrument were; interviews are believed to provide deeper understanding of social phenomenon that would be obtained from purely qualitative methods of data collection. Secondly, they are also appropriate where detailed insights are required from respondents. Amongst other reasons, interviews allows a researcher to clarify ambiguous answers and if need be, seek follow – up information (Dudovskiy, 2018).

3.5.2 Content Analysis Schedule

This is an analytical process where data from interview transcripts are categorized to facilitate analysis (Lindlof & Taylor, 2011). The researcher studied the social media posts by the respondents for a period of four weeks and established themes. The study also considered the content of the messages, depth, frequency of the posts and the feedback from the public both on Facebook and Instagram. A total of 1280 social media conversations and 25 interviews were collected and coded under the themes identified for analysis. This tool helped the researcher collect data related to specific objectives three and four of the study. Lindlof and Taylor (2011)

asserts that coding is important when it comes to transforming the data into a suitable form for computer analysis. This data was collected, and coded using a coding sheet for analysis.

3.6 Data Collection Procedure

This is a plan on how the researcher will access and gather data from the respondents (Dudovskiy, 2018). On the first week, the researcher will conduct the qualitative phase of the study. This involved scheduling interview appointments with each of the respondents, after which the interviews were undertaken as scheduled. The researcher took down notes and also recorded some interview sessions for transcription. This was to ensure that no information was missed out during note taking. The second phase of the study involved gathering quantitative data from social media sites of selected gospel musicians. Social media communication was downloaded and filed for coding and interpretation. The downloaded messages have been kept as reference for both the researcher and the reviewers. This process has been carried out in the span of four weeks.

3.7 Reliability and Validity of the research instruments

Reliability is qualitative research addresses the fact that a trustworthy qualitative research should have four factors that help build credibility/reliability. These aspects are: multiple methods of data collection, audit trail and research team. This study combined interviews and conversation analysis in order to bring out the different perspectives in this study. The use of online conversation analysis by the researcher also helped to provide an audit trail ensuring a permanent record of original data for both Facebook and Instagram. This allows reviewers of this study to examine the researcher's process and assess the accuracy of the conclusions made in this study (Stirling, 2001).

Validity on the other hand is defined as the extent to which an instrument measures what it purports to measure. Validity requires that an instrument is reliable (Kimberlin and Winterstein, 2008). When designing the interview schedule and coding sheet for the purposes of collecting data, the researcher consulted with the communication lecturers at St. Paul's University. The interview schedule was meant to collect data related to objectives one and two that is forms of social media used for personal branding and factors influencing the use of social media for personal branding. Coding sheet on the other hand addressed objectives three and four – extent to which social media is used for personal branding and effectiveness of social media for personal branding of Gospel musicians. The use of online discussions on the social media pages of the respondents also provided audit trail of the original data used for analysis and later conclusions. This will allow reviewers and others interested in this study to examine the researcher's accuracy of conclusions made.

3.8 Data analysis

The process of data analysis began with the organization and categorization of data in order to search for patterns, themes and meanings that emerged from the data. Lindlof and Taylor (2011) posit that data analysis includes all activities concerned with the processing and protection of data in the research.

Qualitative data from the interview guide was transcribed, coded and analysed using the content analysis method which involves the process of categorising verbal data to classify, summarise and tabulate the data. Qualitative data gathered from the online conversations on the social media platforms was also analysed using thematic analysis as a means to gain insight from data gathered. Stirling (2001) defines thematic as a technique that summarises the main themes constituting a piece of text. The author adds that it is a sensitive tool for the systemization and

presentation of qualitative analysis. Quantitative data obtained from the interviews and coding sheet was transcribed and divided into meaningful analytical units for analysis. Data was coded and analysed using the statistical package for social sciences. The results were then reported according to the emergent themes as set out in the objectives.

3.9 Ethical Considerations

This study was conducted with utmost honesty and accuracy. The researcher ensured that data presentation and analysis was done honestly and accurately. Also, the respondents were clearly informed about the purpose of this study before engaging them in the research process. The researcher attained approval from all respondents before interviews are conducted and their identities concealed for privacy purposes. The respondents who were not willing to be recorded were not recorded to respect their privacy.

3.10 Conclusion

This chapter looked at research design, target population, sample and sampling technique that the study will use. It has also briefly discussed date collection instruments, how that data was analysed and the ethical issues considered while conducting the study. This chapter therefore takes us to the next step of data collection.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1 Introduction

The chapter presents the key issues related to data presentation, analysis and interpretation on the influence of social media on personal branding of gospel musicians in Nairobi. The chapter starts with background information of the respondents and then examines the forms of social media used for personal branding by Gospel musicians. The chapter then proceeds to analyse the factors influencing the use of social media for personal branding by the Gospel musicians and the extent to which social media is used for personal branding. Ultimately, the chapter assesses the effectiveness of social media use for personal branding by the Gospel musicians.

4.2 Response rate

A sample of 25 musicians was identified from the population who were active on social media and who had topped the musical charts within 2018. Responses were received from all 25 translating to a response rate of 100%. The study had targeted to analyse 1500 social media conversations but managed to retrieve 1280 conversation during the research period making an 85% response rate. On average the response rate for this study is 92.5%. Mugenda and Mugenda (2003) explain that a response rate of over 80% is excellent and therefore the responses were considered to be sufficient for data analysis.

4.3 Forms of social media used for personal branding by Gospel musicians

The first objective of the study was to establish the forms of social media used for personal branding by Gospel musicians. To achieve this, the musicians were asked to state the forms of social media platforms they engaged in and those they considered for personal branding.

On the platforms the musicians had presence in, as summarized in the figure below.

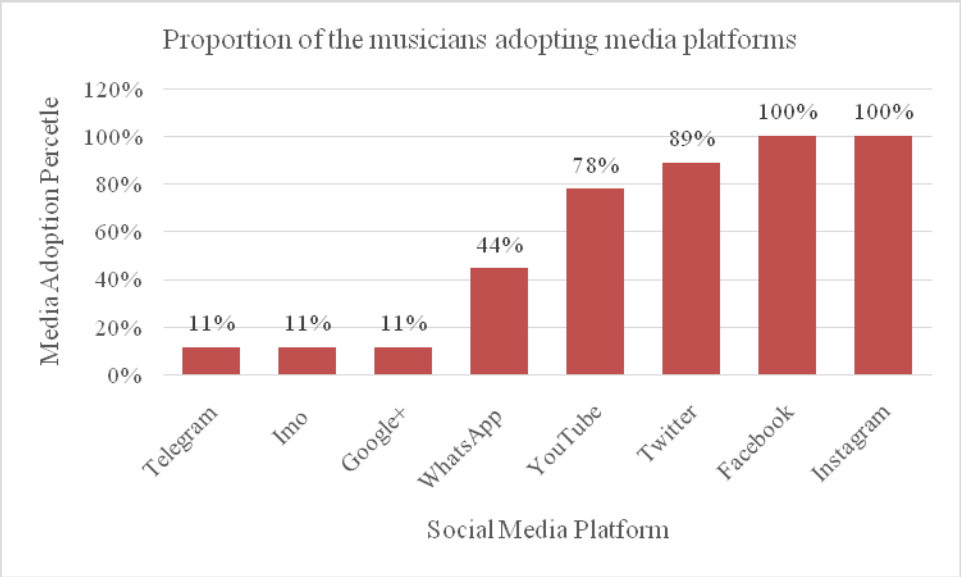


Figure 4. 1 Adoption of social media platforms by gospel musicians

The interviews revealed that the musicians patronized seven social media platforms as shown in Figure 4.1. These were Facebook, Instagram, Twitter, Telegram, Imo WhatsApp and YouTube. The musicians had activated between four and seven of these platforms in order to reach out to their audience. Data reveals that Facebook and Instagram had been patronized by all the musicians and a sizeable proportion of 78% and 89% of the musicians were also on YouTube and twitter respectively. The other platforms had attracted less than half of the musicians with 44% appearing on WhatsApp while 11% appeared on Telegram, Imo and Google.

This finding implies that social media platforms were necessary tools for the musicians to reach out to their audience and vice versa. As such, every musician had multiple social media platform on which they interacted with their audience. The findings agree with Dudharejia (2017) who found out that social media can be used to achieve big goals even within a short span of time. The author cites an example of the United States of America's election in 2016 in which social

media election campaign on Facebook and Instagram was conducted in the final weeks of the campaign and Donald Trump ended up winning. According to Dudharejia, social media campaign strategy by Trump's election team was a last minute move that delivered the win for now President Trump.

Information was then sought on whether there were platforms the musicians favored over others. The Gospel musicians were therefore required to state their most preferred platform and the results were as summarized in the figure below.

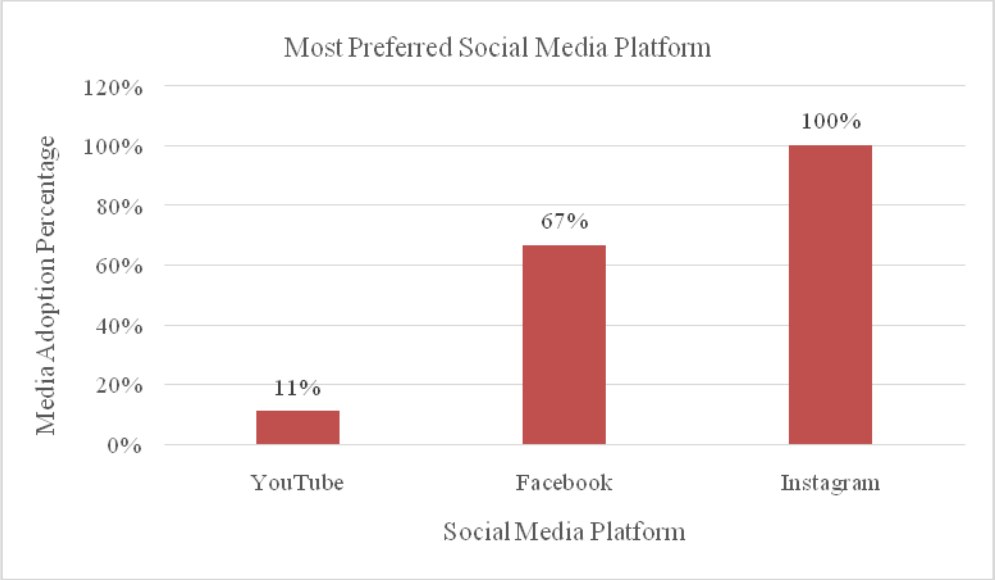


Figure 4. 2 Most preferred social media platform by gospel musicians

Findings in Figure 4.2 show that Instagram was the most preferred social media platform by all the gospel musicians while Facebook was the second most preferred at 67%. A sizeable number were into you tube. This finding implied that Instagram and Facebook platforms offered better choices for personal branding over others. From the interview guide question five sought to find out the most preferred platforms among the Gospel musicians and majority of the respondents

preferred Facebook and Instagram citing that "*they are more interactive than others and less complicated"*

The musicians explained that Instagram is a more specialized platform where one can be sure of the kind of people who view their posts. The fans on this platform tend to be focused, more serious, and seem to they know what they want. Again, Users of this platform are a bit more diplomatic that is they take information more seriously and therefore it is possible to know the significance of those one is interacting with. "*Instagram is more specialized, you can be sure of the kind of people who will view your posts, they are more serious, they know what they want.* Such an audience accords the musician the commendations, endorsements and critiques necessary to improve the content of the work posted on the platform which includes, album covers, lyrics, videos scenes, concerts, musician's wardrobe, make up, and stage themes among others. Illustration 4.1 shows Instagram reactions to a post by a Gospel musician.



Illustration 4. 1: A musician's Instagram post with over 14,944 reactions

The comments attracted by each and every Instagram post enable the respective musician to reflect and determine best course of action. This is an important aspect in that the musician is able to maintain their personal brand. Long (2019) describes Instagram as a social media platform that has immense potential to put one's brand right before the view of specific target market. The platform is free and allows users to be creative with their posts. The author further adds that Instagram compared to other platforms is experiencing the most rapid growth world – wide.

With regard to Facebook platform, some of the musicians reported that Facebook fans are more generic and seem not know what they want. The platform is like a republic of its own where the audience is very large and highly interactive. The platform can therefore develop a mass following for a brand that they can identify with. The comments attracted by some posts can range between great praises on one hand and the highest criticism on the other. Through Facebook, a Gospel musician is able to tell the audience's reaction to any content within a short period of time. Dudharejia (2017) explains that Facebook messages can be accustomed to target a particular audience and in turn receive feedback from that particular audience. This capability of Facebook is therefore ideal for both corporate and personal branding campaigns since the impact of the message can be monitored real time.

90% of the Gospel musicians further reported that Twitter, Imo, Telegram and WhatsApp are not very friendly platforms for personal branding while the remaining 10% admitted that they have never considered the said platforms to promote their brand. Instead they are decent platforms for disseminating message and news alerts. YouTube however, is a friendly platform for e-commerce.

Responded 7 said'

"……I also use YouTube a lot because there I make money".

The respondent's YouTube channel is captioned below.

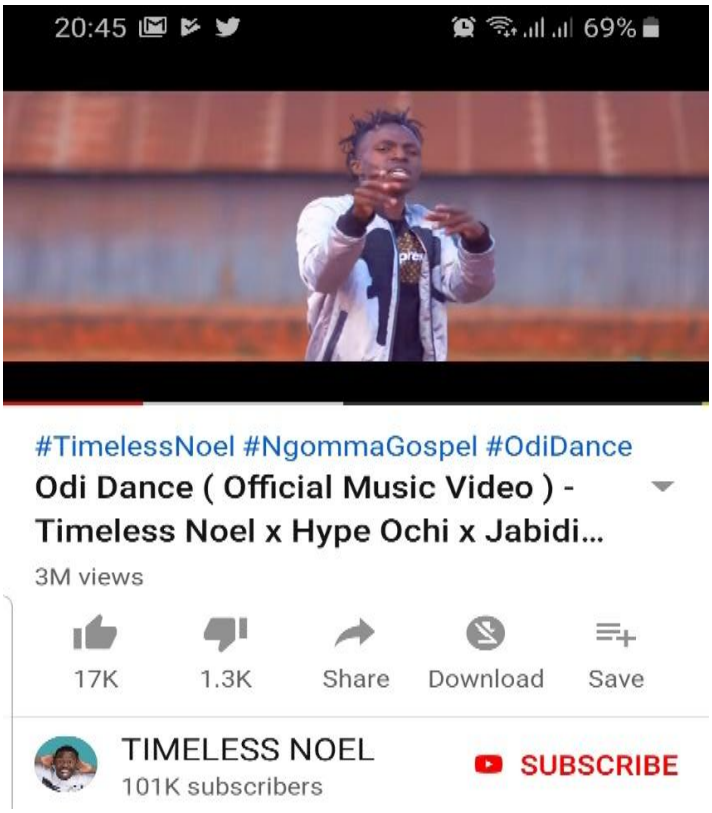


Illustration 4. 2: A musician's YouTube channel with 3 million views

Illustration 4.2 above depicts a Gospel musician's YouTube channel with one song generating 3 million views, 17,000 likes and 1300 dislikes. For the musicians, the number of views on YouTube is translated into money. Lusige (2018) explains that for every 1000 views on YouTube a content owner earns approximately 2 to 4 US dollars. Therefore, for every 1 million views a musician earns between 2000 - 4000 US dollars which is translated to over Kenya shillings 400,000 going by the current dollar rate.

4.4 Factors influencing the use of social media for personal branding

The second objective of the study was to identify the factors influencing the use of social media for personal branding by Gospel musicians. To achieve this, the musicians were asked to respond to a number of questions relating to their computer competence and social media choices in their career.

Information was sought from the Gospel musicians with regard to their age. The purpose of the information was to determine if there were any probabilities that social media usage was influenced by age within the profession. The musicians were therefore required to state their age and the results were as shown in the figure below.

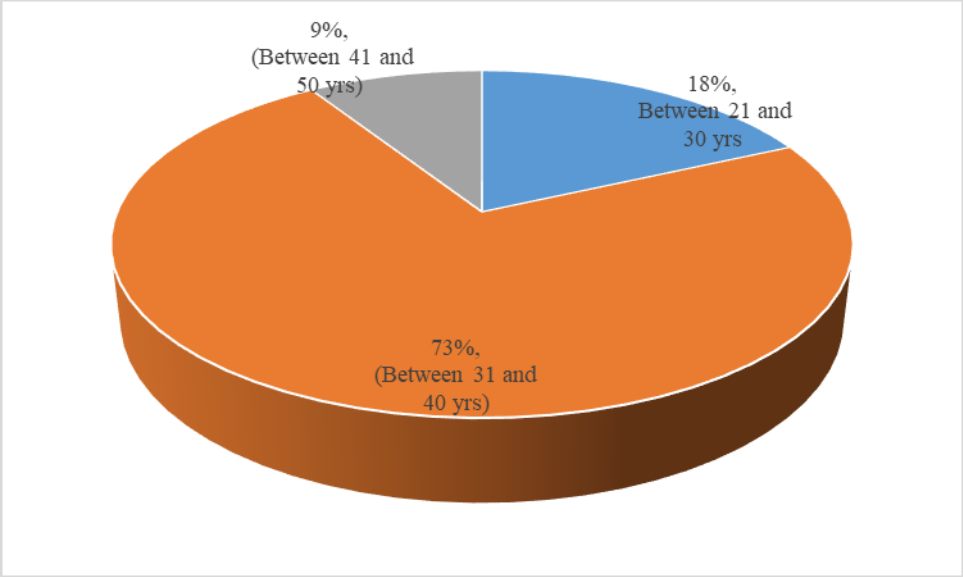


Figure 4. 3: Age of the Gospel Musicians who took part in the study

Findings show that while 73% of the musicians were between 31 and 40 years of age, 18% were between 21 and 30 years while 9% were between 41 and 50yrs of age. The findings implied that the local gospel music charts were dominated by musicians of between 31 and 40 years. This

finding agrees with Permanent Presidential Music Commission (2018) report that most of the musicians peak their careers at between 20 and 40 years of age. The report records that most musicians in Kenya within this age bracket are more active and creative in their music career which in turn results in hit songs that puts them on national and international platforms.

Other scholars such as Taylor (2018) suggest that social media platforms are highly patronised by youths of between 18 years and 40 years of age. However, Findings of this study on social media use show that all the musicians had a presence on the social media platforms which they heavily patronised irrespective of their age bracket.

Respondent 6 stated during an interview that,

> "*.....I'm not really a social media person so I can't keep up with all the communication in there."*

This observation suggests that the high adoption of social media use among the musicians was as a result of industry influence as opposed to age of the musicians.

Information was also sought from the respective Gospel musicians with regard to their target audience. It was found out that all of them target the mass markets that are dominated by the youths and senior adults with less of teenagers and children. The choice of the market segment suggests that social media could be a viable platform for reaching out to the fans because most of the youths and senior adults possess at least one mobile phone. Communication Authority of Kenya (CA) records 46.6 million active mobile subscriptions in Kenya as at 30th September 2018. CA report also explains that there is an increase in internet access and usage through the increased availability of broadband networks. This can be attributed to the fact that smart phones have become more affordable making it possible for Kenyans to access and disseminate

information online at relatively low costs. The mobile service industry in Kenya is growing much faster than expected and is expected to grow even more in the near future. According to CA mobile data subscriptions constitute 99.2 per cent of the total internet subscriptions in Kenya and this is as a result of high growth in mobile internet related services and applications as well as 4G mobile networks. These factors therefore provide a basis for social media use for various purposes including personal branding for Gospel musicians in Nairobi (Communications Authority of Kenya, 2018).

The Gospel musicians were then required to provide information about their computer skills and on the length of time they had interacted over social media prior to the time of the study. It was found out that all of them had over ten years of experience with computers and had interacted with most of the social media platforms the market had provided over that time. In an interview

Respondent 2 stated; "*Yes, I have been using computer for about 10 years now." "I learnt computer skills in college. I however trained myself on how to use social media."*

And Respondent 13 said that *"Yes. I learnt computers in college. I can't remember exactly how many I have been using social media but I know it's been many years"*

As such most of the Gospel musicians understood the capacities and capabilities of each of the social media platforms and the dynamics there in including reactions of followers to any particular post. It was also reported that YouTube tutorials were also available for anyone who needed more training on social media communication. Respondent number 7 from the interview explained that

"Most of what I know about social media I learnt through YouTube tutorials."

As such they were acquainted to both positive and negative fan reactions on social media.

The Gospel musicians were then required to state whether they manage their own social media platforms or they outsource the service, they were also to provide the reasons for their preference. It was found out that they manage their own accounts but occasionally engage other people to handle some of the pages. Most of the musicians have several administrators for their respective pages. The preference is for those who understand the dynamics of social media. As such it becomes possible that the social media accounts are active even when the musician is busy or inadequately equipped to handle the social media conversations. Under the circumstance the musicians just keep track of the activities in their accounts. During the interviews, respondent number 23 explained this by saying that

"*I manage on my own but sometimes I engage someone else to handle some of my pages. I have several administrators, professionals who understand how social media works and so I involve them, when I am busy with other things".*

This response alluded to the fact that musicians understand the role of social media page administrators whose services could be hired professionally by social media account holders to manage their social accounts. This finding is supported by Clark (2017) who says that social media managers today go above and beyond simply creating social media pages and posting content, they are now brand managers with a responsibility of ensuring that a brand grows and maintains a strong and positive reputation. The author points out key skills that social media managers should have to include solid communication skills, social, creativity, knowledgeable in digital data, writing and editing skills, a good marketer, customer care skills and good visual skills. These skills may require one to obtain professional training in order to function well as a social media manager.

The Gospel musicians further reported that, social media, just like any other media has both positives and negatives and as such it is a matter of how someone decides to use it.

One of the respondents when asked about their perception of social media stated that;

"*It is a platform to minister to the public, the audience is God given so it is an opportunity for every Gospel Musician to share Gods love and inspire people. It has both advantages and disadvantages. When we as musicians maximize on the advantages then the sky will be our lower limit. Having such a powerful platform and not using it well would be a big blow to the Gospel industry."* Respondent 18.

Social media could be very beneficial when used for the positive reasons. In support of this finding, Peters (1997) posits that everybody has a personal brand and it can either be positive or negative. To elaborate on this subject, Clark (2017) states that the public are constantly online trying to find information about personalities they admire and they should find something worth looking at. The author adds that a personal brand should be personal that is to say it should have a personal touch to it. It should be authentic and should have a rich representation of who a person is, what they have done or is doing and what they care about. This explains why musicians interviewed in this study are managing their own social media pages despite having out sourced social media managers.

Building a personal brand according to Clark (2017) involves using social media positively and avoiding offensive messages that that damage ones reputation. Positive image on social media results in strong brand equity. Zhang (2018) explains that a strong brand equity enable the brand to continue enjoying positive public attention without much campaign. For the musicians who have established strong brand equity, they continue to earn revenue online even without being

present online all the time. Brand equity is the effect a brand has on the consumers and their response to the products and or services offered. It is the consumer goodwill and preference to consume a given product. It is important for musicians to understand their brand equity in order to bring their brand to a success. Understanding one's brand equity means having power to relate, engage and influence the specific audience targeted (Zhang, 2018).

4.5 Extent to which social media is used for personal branding

The third objective of the study was to evaluate the extent to which social media is used for personal branding by the Gospel musicians. To achieve this, information was sought from the musicians on their frequency of social media posts, the breadth and depth of the content frequently posted and the kind of content that generates more feedback from them. The information was recorded in form of a Likert scale. The results were as summarized in table

Table 4. 3 Frequency and breadth of social media posts

Statements on musicians' breadth of communication on social media	**Very often (Several times a day)**	**Often (Once every 2-3 days)**	**Once in a while (Once every 2-3 weeks)**	**Rarely (Once every month)**	**Very rarely (Once every 2 months)**
How often do you visit social media platforms	80%	20%	0%	0%	0%
How often do you post text messages on the social media platforms	0%	32%	40%	28%	0%
How often do you post pictures or picture messages on the social media platforms	0%	0%	60%	28%	12%
How often do you post videos or video messages on the social media platforms	0%	0%	40%	32%	28%
How often do you respond to text messages addressed to you on the social media platforms	24%	44%	28%	4%	0%
How often do you acknowledge reactions to pictures and picture messages initiated by you on the social media platforms	12%	32%	40%	16%	0%
How often do you acknowledge reactions to videos and messages initiated by you on the social media platforms	28%	32%	40%	0%	0%

The study established that the musicians posted assorted captions including videos, pictures, and text messages. While the majority of the musicians visited social media platforms several times in a given day, the frequency of posting any content not reciprocate because it was much lower. Only 32 % of the musicians posted text messages every 2-3 days as 40% who were the majority posted at 2-3 week intervals. The remaining 28% made text message posts at least once a month. For pictures, videos, picture messages and video messages, majority of the musicians posted at least once in every two to three weeks. These observations allude to the fact that that much of the time, the musicians visited the platforms to read through feedback from their text picture or video posts and to monitor fan reactions to the post. From the interviews, the 2nd respondent stated that: "*Both videos and pictures get me more views and comments than text messages more especially good photos."* Interviews further confirmed that videos and pictures on Instagram have always generated more feedback over other kind of posts and platforms.



Illustration 4. 3: A musician's profile picture summarizing her brand.

Illustration 4. 4 was posted by a Gospel musician on Instagram and it attracted 4197 likes. Laurinavicius (2017) agrees with this finding stating that the use of pictures is seen as an excellent way to reinforce one's personal brand because it takes advantage of the visual nature of the human brain. Authentic photography plays an important role in delivering the personality of a person's brand. A good looking picture gives a personal brand a layer of trust and appeal. The picture used should however align with the overall values of an individual. The author also believes that Pictures have the power and ability to tell our stories better than written texts. Knowingly and or unknowingly people have communicated their values, and intentions through photos they share. Intentional branding campaigns require that a person selects pictures that demonstrate their personal brand and core values (Washington, 2015).

With regard to depth of the social media interactions, the results are summarized in Table 4.2

Table 4. 4 Depth of the musicians' social media posts

Musicians' breadth of communication on social media	**Very large extent**	**Large extent**	**Moderate extent**	**Little extent**	**Very little extent**
Discusses his/her music and music products on social media	32%	56%	12%	0%	0%
Discusses his/her music career and development on social media platforms	20%	32%	40%	4%	4%
Shares social engagements on social media platforms	8%	16%	56%	20%	0%
Shares matters of his/her family on social media platforms	0%	0%	20%	20%	60%
Shares his/her private life matters on social media platforms	0%	0%	0%	20%	80%
Shares his/her spiritual life matters on social media platforms	0%	8%	12%	12%	68%
Share of his/her emotional life matters on social media platforms	0%	0%	8%	12%	80%
Share of his/her romantic life matters on social media platforms	0%	0%	0%	20%	80%

The study established that the musicians posted topical issues at varied depths. While music, music products, career development and social engagements were shared to a great extent on the social media platforms, matters concerning family, private life, emotional and romantic life matters on social media platforms were shared to very little extent. The musicians were ready to engage on music development and career and on select social events that would boost their image and consequently their brand. Moreover, matters concerning family were moderated to an extent that the musician's immediate family was a matter of speculation among the audience. The spiritual life was similarly moderated to the extent that the gospel musicians were careful not to project the image of pastors. Private life matters for most of the musicians were closely guarded, more so emotional and romantic matters. These were rarely initiated by the musicians, and whenever they featured, they only emerged as industry gossip or rumour upon which the respective musician was at liberty to confirm, deny or set the record straight if he so wished. Interestingly reactions to gossip attracted more fan reactions when compared to other types of posts. For instance, a report published on Tuko online news reveals a romour that Kambua who is a Gospel musician was pregnant. The musician responded to the rumours on the same platform communicating her status and urging her fans to stop speculating (Aswani, 2019).

4.6 Effectiveness of social media use for personal branding

The fourth objective of the study was to determine the effectiveness of social media use for personal branding by the Gospel musicians. To achieve this, the musicians were asked to state whether social media helped them promote their music and the extent to which social media had facilitated in building their brands.

The study found out that to all the musicians, social media was the first point of publicity. This is because the social media platform had greater publicity when compared to the main stream. To most of the musicians, social media platforms are the first market place that they release their music. Friedman (2015) confirms that social media has become such an essential tool for musicians and that it has become a starting point for many in the industry. Musicians and other public figures are now turning to social media as a major source to broadcast important announcements. The author adds that many people have liked music they interacted with online without even knowing much about the musician.

The study also found out that social media had helped musicians build their brands in a number of ways. An interview with respondent 10 alluded to this fact when the respondent explained that;

"*Social media has given me a wide audience for my music, I also get feedback which helps me improve, from the comments and likes I get to know how the song is accepted by the people. It is also the place where I get to market my song. Social media has given me publicity both locally and internationally. Your audience can know your music through TV and radio but they get to know you as an artist on social media."* Respondent 10.

Firstly, the platform provides a wide range of audience for the music uploaded thus increasing the publicity of the music products. Secondly the platform provides a valuable feedback system which helps the respective artists to improve on their brands and on the musical products released to the market. While the audience can get to know an artist's music through TV and radio, it is only on social media that the audience can get to know the artist. The social media comments and likes tend to suggest the popularity and acceptability of any piece of music by the audience.

Thirdly, social media is a place musicians get to market their songs. This is because the publicity it gives is both local and international. Ndavula (2018) posits that social media is one powerful platform that is borderless. Information shared on social media reaches audience that the communicator had not even thought of. Marketing on social media has a potential of successfully marketing a product and or service and creating a devoted brand advocates world-wide. One would therefore miss out on growing their consumer base and brand if they fail to interact on social media. Brands therefore have a high bargaining chip on social media platforms to successfully drive their objectives and attain desirable outcomes.

4.6.1 Language used by musicians on social media platforms

All the musicians' platforms on both Facebook and Instagram are operated in English. Nevertheless, the use of short words was rampant probably as a way of reducing the characters in the comment space provided, the use of words like "coz" instead of "because" and "u" instead of "you", "ua" instead of "your" among others was quite common. The comments in both platforms were characterized by short phrases of no more than 30 words. The words were however straight to the point. A typical reaction section of one of the musician is depicted here under to demonstrate the use of short phrases in social media reactions.



Illustration 4. 5: Social media reactions to a musician's post on Instagram

The use of English in the platforms was however without the influence of Kiswahili to a certain extent. This is because Nairobi being a major urban center had developed the use of slang in the day to day communication, with the slang adopted being a mixture of English (the official language) and Kiswahili (the national language). This practice had found its way into the social media comments as demonstrated by comments hereunder.

"Lovely song WOG . Missed you Sana" to mean

"this is a lovely song woman of God. I missed you a lot"

"Wewe ni mtu wangu"

"I am your fan"

A typical reaction on social media reaction Kiswahili English mixture is demonstrated in clip 2



Illustration 4. 6 : English-Kiswahili mixture on a musician's Facebook reaction

4.6.2 Gospel Musician's use of logos for branding

Through observation made on the social media platforms used by the musicians, it was discovered that the Gospel Musicians rarely used logos for branding purposes. Instead they invested heavily in high quality photography and portraits of themselves which were at times associated with other commercial brands. Some of these photos were taken on well-manicured environments or high end shopping malls and meeting places. The more captions the musician posted on the social media platforms, the more active he/she seemed to be.



Illustration 4. 7: A musician's poster with a signature message posted on social media



Illustration 4. 8: A musician's poster for an upcoming event posted on social media

The musicians mainly posted graphical images accompanied by a short message upon which the fans react. Under the circumstance, the fans have the options of liking, sharing and commenting on the post. The more popular the musicians posts, the more the likes, shares and comments on average a good post would attract at least one thousand reactions.

Most of the musicians' topics revolved around their music products and events, family events, anniversaries, weddings and parties. These occurrences were communicated graphically where carefully selected photos of the respective event were posted on the social media platforms. The musical products would be posted as short clips or trailers which at times had internet links leading the consumers to the full product.



Illustration 4. 9 Wedding picture of Daddy Owen on Instagram

The figure above is a wedding picture of one of the Gospel Musician that was recently posted. The picture attracted 9827 likes and 140 views on Instagram. This picture is compares to the picture below to establish which kind of content generated more feedback.



Figure 4.8 Picture of Daddy Owen's live performance on Instagram

The picture above was taken during live performance by a gospel musician generated 1022 likes and 7 comments on Instagram. By observation, the study found out that content pertaining to the personal lives of the Gospel musicians generated more reaction than content related to their music activities.

Since the reactions from the fans were in form of short phrases, the depth of the conversations were quite shallow, however the breadth was quite wide because the fans commented on virtually anything they see on the graphic posted including comments by other fans. The musicians normally posted some graphic twice weekly but would make comments and reposts on a daily basis.

4.7 Chapter summary

The chapter has presented the data and findings made the forms of social media used for personal branding by Gospel musicians. Consequently, the factors influencing the use of social media for personal branding by the Gospel and the extent to which social media is used for personal branding has been examined. The effectiveness of social media use for personal branding by the Gospel musicians and the effectiveness of social media use for personal branding have also been analyzed and discussed. A summary of the findings, conclusions, recommendations and suggestions for further research are presented in Chapter Five.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

5.1 Introduction

The chapter presents the summary of findings, conclusions and recommendations of the study on the influence of social media on personal branding of gospel musicians in Nairobi, Kenya. Thereafter suggestions for further research are presented.

5.2 Summary of the findings

The purpose of this study was to determine the influence of social media on personal branding of gospel musicians. The key findings from each of the four research objectives were as follows.

5.2.1 Forms of social media used for personal branding by Gospel musicians

The first objective of the study was to establish the forms of social media used for personal branding by Gospel musicians. It was established that the musicians patronized seven social media platforms, namely, Facebook 100%, Instagram 100%, Twitter 89%, Telegram 11%, Imo 11% WhatsApp 44%, YouTube78% and Google + 11%. Each of the musicians had activated between four and seven of these platforms in order to reach out to their audience. Facebook and Instagram had been patronized by all the musicians while a sizeable proportion of the musicians were also on YouTube and Twitter. Instagram and Facebook platforms offered better choices for personal branding over others. While Instagram provided a more focused and articulate, audience who seem to know what they want, Facebook provided a very large and exceedingly generic mass audience that is highly interactive, akin to a mass market.

5.2.2 Factors influencing the use of social media for personal branding

The second objective of the study was to identify the factors influencing the use of social media for personal branding by Gospel musicians. It was found out that all of the musicians target the mass markets that are dominated by the young and senior adults with less of teenagers and children. The choice of the market segment suggests that social media was an effective platform because most of the young and senior adults have access to mobile phones, specifically to smart phones and tablets. The penetration of mobile phones in Kenya is quite high coupled with the availability of 3G and 4G speed mobile telephone networks. The declining costs of internet make it possible for the average citizen to access digital content in form of text, graphics, still photos, music and videos at a relatively low price. Millions of the young adults in Kenya are already on social media. In addition, most of the musicians are tech savvy and whenever necessary you tube tutorials come in handy in times of need. Some hired professionals to manage their social media pages. These factors contribute to the choice of social media for personal branding.

5.2.3 Extent to which social media is used for personal branding

The third objective of the study was to evaluate the extent to which social media is used for personal branding by the Gospel musicians. It was established that each of the musicians make a social media post at least once or twice daily where they post assorted captions including videos, pictures, and text messages. Videos and pictures on Instagram have always generated more comments reactions and feedback over other kind of posts and platforms.

5.2.4 Effectiveness of social media use for personal branding

The fourth objective of the study was to determine the effectiveness of social media use for personal branding by the Gospel musicians. It was found out that to almost every musician,

social media was the first point of publicity, because it gives greater publicity over the main stream media. Social media platforms are therefore the first market place where their music is released.

It was also established that social media helps musicians build their brands in a number of ways. The platform provides a wide range of audience for the musical content uploaded thus increasing the publicity. It also provides a valuable feedback system which helps the respective artists to improve on their brands and on the products released to the market. While the audience can get to know an artist's music through TV and radio, it is only on social media that the audience can get to know the artist. The social media reactions suggest the popularity and acceptability of any piece of music by the audience. It is a platform musicians get to publicize their brands and market their songs both locally and internationally.

The study also found out that the English was the language dominantly used by the musicians and their fans in their interactions. However, the influence of the urban slang, and of Kiswahili which is the national language was intermittent in the conversations. The conversations were in form of short phrases of no more than 30 words. The musicians rarely used logos for personal branding, instead, they adopted highly graphical images comprised of carefully selected photos which had carefully manicured backgrounds. Photos that directly depicts a musician's personal life for instance family, received more reaction compare to photos depicting music events. The graphics were always accompanied by a short themes and messages. Most of the topics discussed revolved around the music products and events particularly bashes, anniversaries, grove parties and festivities. On average, each of the musicians posted graphical messages twice weekly but would make follow up comments, reposts and reactions to the fans comments on a daily basis. The popularity of a musician's posts was assessed through reactions comprised of likes, shares

and comments where an averagely successful post would attract at least one thousand reactions. More successful posts attracted in excess of fifty thousand reactions.

5.3 Discussions

The findings of this study can be further understood through the eyes of self-penetration theory which explains why individuals make deliberate steps to make themselves known. According to this theory people have an inner desire to present themselves in an attractive way. This can be seen on the social media pictures posted by the Gospel musicians and the frequency of posts ensuring that there is an active interaction with the public. The study established that majority of the respondents select their best pictures to post on social media. The study also established that such good quality pictures attracted more reactions from the public in form of likes and positive comments. The response from the public is explained by Barry's (2002) Perception and Visual communication theory. The author explains that people tend to gain more insight through their visual senses and that that chief means to know the world and our surrounding is through our eyes. Respondents in this study agreed that their presence and engagement on social media has helped them relate with the public in a much better way. Personal branding through social media helps the fans relate and understand their musicians better thus building relationships.

Current thinking posits that personal branding generally is an integral component of communication in whichever field or industry. A person needs to appeal to their market first in order to effectively communicate and influence the perception of his/her consumers. Gander (2016) posits that a brand is the sum total of who a person is. From the findings on social media posts of the respondents, this study can infer that the post likes and positive comments may mean that the public is in agreement with the content (brand consistency) while dislikes and negative comments may mean that there is a disconnect between the music and the brand communicated.

Peters (1997) adds that a person's brand is his/her calling card. This is to say that for a person in this case a Gospel musician to remain in the competitive music industry their brand is what will sustain them. The rise and growth of social media has made personal branding inevitable for public communicators who appeal to the masses. There is therefore the need to continuously make concerted efforts to grow their brands both online and offline.

5.4 Conclusion

The study has established that social media platforms could be used in a diversified manner including purposes associated with personal branding. Different forms of social media offer different options with regard to personal branding. As such, some social media platforms could offer effective options over others. A number of factors therefore influence the ideal choice of platform for personal branding. These include computer literacy of the users, access to smart phones, internet connectivity, internet speeds, the characteristics of the target audience, popularity of the respective platforms and the material prepared for release into the audience.

5.5 Recommendations

Based on the findings of the study, the following suggestions for further research are made;

1. That the Gospel musicians establish e-commerce options that would enable them translate their increasing social media fan base and publicity into increasing sales of their musical products
2. That gospel musicians hire personal branding professionals alongside the social media page administrators in order to increase their personal brand equities and consequently a wider fan base.

3. That the Gospel musicians establish a diversified of product base that align to their music and personal brand with a view of establishing a wider product base for their social media fan base. Jewellery, perfumes, cloth lines, foot ware and other personal products could be branded and marketed to their fan base for a commercial benefit.
4. That the Gospel musicians establish a commercial clientele that aligns to their personal brand with a view of establishing product endorsement contracts which depict similar values to the respective musician's personal brand and marketed to their fan base alongside the musical products for a commercial benefit. For instance, toiletries, cosmetics and other personal products could be marketed to a musician's fan base, consequently stimulate sales as the fan base emulate their idol.

5.6 Suggestions for further research

Based on the findings of the study, the following suggestions for further research are made;

1. The impact of social media on brand equity
2. Challenges faced by musicians on the adoption of social media platforms for personal branding
3. Impact of social media publicity on the financial performance of musicians personal brands

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APPENDICES

APPENDICES

Appendix A: Interview Guide

This data collection instrument is aimed at collecting information towards a thesis for Master's Degree at St. Paul's University.

The information you will give will be treated with confidentiality and will only be used for the purpose of this research.

TOPIC: THE INFLUENCE OF SOCIAL MEDIA ON PERSONAL BRANDING OF GOSPEL MUSICIANS IN NAIROBI

The main objective of this study is to establish the influence social media has on personal branding of Gospel musicians based in Nairobi.

1. What is your name?
2. How old are you?
3. Where do you live?
4. Who is your target audience?
5. How many social media platforms do you have?
6. Are there platforms that you use more than others?
7. What is your reason for the preference?
8. Which are your social media handles? (Facebook and or Instagram)
9. For how long have you been using social media to interact with your audience?
10. Do you have any computer skills?

11. Do you manage your own social media platforms or you outsource the service and why?
12. From your experience what is your perception of social media use by Gospel musicians?
13. How often do you post content on your platform/platforms?
14. What kind of content do you post (videos, pictures, text messages)?
15. According to you which kind of content generates more feedback?
16. Has social media helped you to promote your music?
17. To what extent has social media has helped you build your brand as a Gospel musician?

Thank you for participating in this study. The information you have provided will be treated with utmost honesty and your identity concealed.

Appendix B: Coding Sheet

PART I. BASIC INFORMATION

Date: _____

Name of the Gospel musician: _____

Social media handles: _____

PART II. SOCIAL MEDIA

1. Forms of Social Media.

Facebook ☐

Instagram ☐

2. Language used.

English ☐

Kiswahili ☐

Vernacular ☐

Mixed ☐

3. Use of Logo.

Yes ☐

No ☐

4. Average number of comments in a post …….
5. Average number of likes in a post ……..
6. Average number of shares in a post …….
7. Total Number of followers ……..
8. Frequency and breadth of conversations

Statements on musicians' breadth of communication on social media	Very often (Several times a day)	Often (Once every 2-3 days)	Once in a while (Once every 2-3 weeks)	Rarely (Once every month)	Very rarely (Once every 2 months)
i. How often do you visit social media platforms					
ii. How often do you post text messages on the social media platforms					
iii. How often do you post pictures or picture messages on the social media platforms					
iv. How often do you post videos or video messages on the social media platforms					
v. How often do you respond to text messages addressed to you on the social media platforms					
vi. How often do you acknowledge reactions to pictures and picture messages initiated by you on the social media platforms					
vii. How often do you acknowledge reactions to videos and messages initiated by you on the social media platforms					

9. Depth of conversations

Statements on musicians' breadth of communication on social media	Very large extent	Large extent	Moderate extent	Little extent	Very little extent
i. To what extent do your discus your music on your music products on social media					
ii. To what extent do your discus your musical career development on social media platforms					
iii. To what extent do you share your social engagements on social media platforms					
iv. To what extent do you share matters of your family on social media platforms					
v. To what extent do you share matters of your private life on social media platforms					
vi. To what extent do you share matters of your spiritual life on social media platforms					
vii. To what extent do you share matters of your emotional life on social media platforms					
viii. To what extent do you share matters of your romantic life on social media platforms					

Appendix C: Letter of Introduction

Dear Respondent,

I am undertaking a Master's degree course in Communication studies at St. Paul's University. I am currently doing a research study on: **THE INFLUENCE OF SOCIAL MEDIA ON PERSONAL BRANDING OF GOSPEL MUSICIANS IN NAIROBI.** The purpose of this letter is to request you to provide the necessary information that is required to enable me achieve the objectives of this study.

Kindly note that all your responses will be treated with utmost CONFIDENTIALITY. It is important that you give honest views.

Thank you for your participation in this study.

Yours faithfully,

Agnes Adhiambo Ochieng'
Graduate Student – St. Paul's University.

Appendix D: University Authorisation

Appendix E: Research Authorization - NACOSTI

Appendix F: Research Permit -NACOSTI